

VOL. XXXV

MAY, 1908

NUMBER 9

McCALL'S MAGAZINE

THE QUEEN OF FASHION



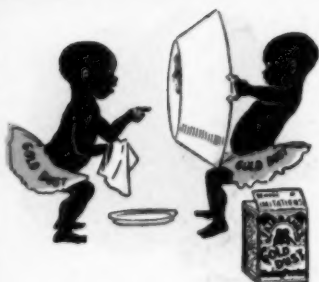
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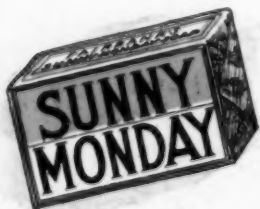
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McCALL'S MAGAZINE

(The Queen of Fashion)

THE McCALL COMPANY, Publishers, 236 to 246 West 37th Street

JAMES H. OTTLEY, Pres. and Treas.
236 West 37th Street, New York

[50 Cents a Year]

GEORGE THORNE HILL, Jr., Secy.
242 West 37th St., New York

Please address all orders and communications to The McCall Company, 236 to 246 West 37th St., New York

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Agents

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McCALL'S MAGAZINE

THE QUEEN

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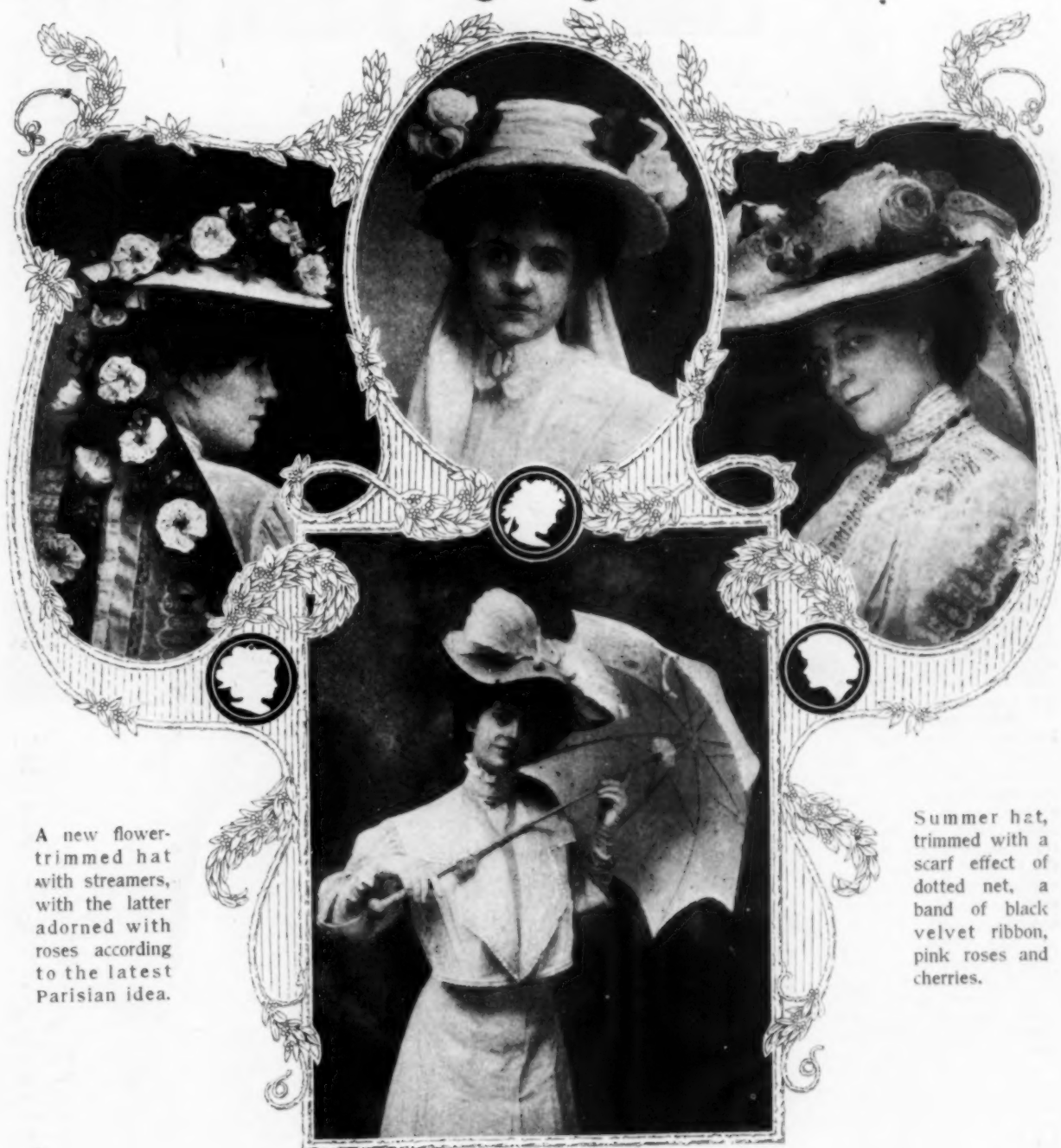
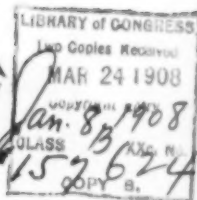
OF FASHION

Entered as second-class matter at the
New York, N. Y., Post-Office, Aug. 5, 1897

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Vol. XXXV No. 9

New York, May, 1908



A new flower-trimmed hat with streamers, with the latter adorned with roses according to the latest Parisian idea.

Summer hat, trimmed with a scarf effect of dotted net, a band of black velvet ribbon, pink roses and cherries.

Hat in poke effect, with balanced trimming.

Leghorn hat, trimmed with white wings, linen parasol and linen suit, jacket No. 9382, on page 687.

NEW IDEAS IN MILLINERY

Paris Letter

By MME. DE MONTIAGU



Plain linen coat (No. 1928) trimmed with cretonne, worn with a striped linen skirt (No. 1556), described in article.

coatees with postilion tails all are proper.

The tailors have devised little that is novel this season, for tailor suits, like those for men, must be more or less conventional.

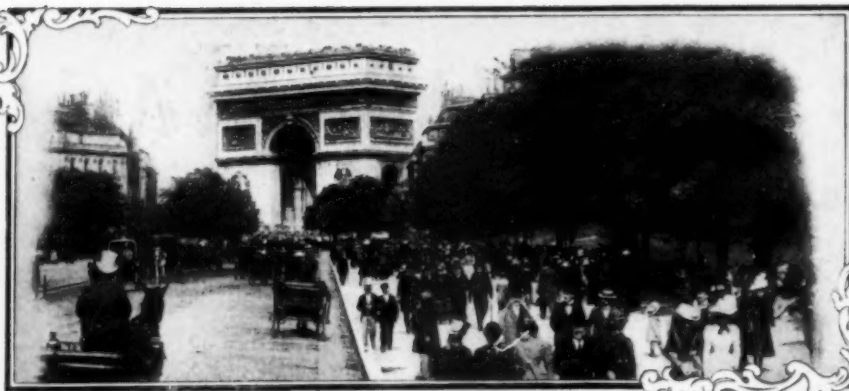
While pleated skirts have lost none of their prestige, there are a number of skirts cut in *fourreau* style and shaped closely to the figure, fluting out below the hips and without the exaggerated amplitude noticeable last season. Striped and checked materials are generally cut on the bias, and are expressed in the two-seam skirt.

Other walking skirts repeat the tunic shape, which is simulated by trimming rather than by an overdress, which in wool goods would be too clumsy. Occasionally pleated panels are set into a plain shaped skirt and outlined by groups of buttons or *passementerie cabochons*. The *tablier* skirt is also liked.

The lightest and thinnest materials are employed for the close-fitting costumes. Cloth as lustrous and clinging as satin, cashmere (which is quite the rage just now), wool nun's cloth, the soft-finished voiles in invisible stripes and plaids, wool and silk mousseline, etc. In silk goods, the pliable satins, taffetas, *coliennes*, meteor silk, etc., are used.

Costumes are usually entirely guiltless of ornamentation, the skirt clinging about the feet rather than flaring out. For dressier occasions they are elaborated with rows of black velvet ribbon, fancy bandings or are soutached in a vermicelli or geometric or floral design. The self-toned costume has become rather monotonous, and there is a reaction in favor of contrasting colors in skirt and

(Continued on page 716)



ALL costumes shown at the model-makers accentuate the eel-like outline of the figure. In order to achieve the long, unbroken line of the skirt, the waist in most cases has a suggestion of the Empire, although in many instances the front defines the waist, while the fulness, massed always at the back, is raised an inch or two above the proper waistline, giving the upward tilt so becoming to the average figure, and also giving a semblance of slenderness to the wearer. Only the long skirt is proper for this style of cut, for a short one would appear very awkward. While the Empire idea is paramount, there is a vast difference between the loose fit of the Empire proper and the adapted one in vogue at present. The latter admits of scarcely a suspicion of amplitude, and is adjusted to the figure so cleverly that there is no fulness about the hips and front; in fact, it

is so tight that it needs long practice to be able to walk in such a costume. However, the very close skirt is not intended for the promenade; it shows to best advantage in a standing posture, and the woman with an eye to grace sits sideways on her chair in order to prevent it drawing up.

The sheath skirt may be adapted to almost any coat or waist, the all-in-one idea being admirably expressed in this style. The loose-fitting bodice and the close skirt look well, while the coats of infinite variety change the aspect of the costume. Extremely long and tight-fitting redingotes, Directoire models, and jaunty little



Latest Parisian model, showing a Princess gown in overskirt effect.



French model gown, showing the new high girdle. Waist No. 2102. Skirt No. 1988.

Fashionable

By BETTY

PARASOLS this season are not nearly so ornate nor so much trimmed as they have been in other years. The chief novelty consists in the employment of materials somewhat out of the ordinary. Parasols of tussah silk are attracting much attention and bid fair to be all the rage. Many of these are inset with wide fancy bands. Rich, warp-printed ribbons are especially favored for this purpose, many of these showing a brocaded figure. In some instances this ribbon effect of fancy silk is utilized as a band, instead of being set in. Both styles are smart.

A simpler line of tussah and pongee parasols also includes a variety of tucked effects. These are likewise seen in colors, the light staple shades being chiefly preferred. The favorite idea is to show the tucking merely at the edge. The parasol tucked in its entirety is also in evidence.

Word comes from Paris that printed cretonne parasols are much the vogue in that city. These have been seen only to a limited extent in this country, as they are made for the ultra-fashionables.

The taffeta parasols also include a variety of tucked effects, and these will be used to some extent. They are very pretty, though it is probable that the proportion of tucks to plain taffetas will be larger this year than usual. In the taffeta line the range will be wider than in the pongees, as here the darker colors, including red, blue and green, will be in evidence.

Very attractive embroidered lingerie parasols are put out this season. These are much cheaper this year, consequently are attracting more attention. Patterns showing a combination of blind and eyelet work are especially favored, though heavy blind work alone is seen to quite an extent. These two are the big favorites.

New and pretty designs are shown in these lingerie effects. Some have the sou-tache effect which is now so popular. Open-work patterns, however, are the strong feature in both linen and cotton fabrics. Lacy designs are particularly good, though many of these are mixed with heavy blind-work effects.

In finer parasols some very new and pretty designs are shown, one of the most striking of which consisted in appliquéd embroidered medallions in the form of butterflies. The parasol was edged with Valenciennes lace. Other effects of a similar description have been shown.

In the handsomer models, it is probable that the more elaborately trimmed parasols will find some use this year. This is due to several causes. In parasols, as in everything else, novelty is desired. For several years the coaching has been the strong high-class favorites, as well as a big



A VERY STRIPED

STYLISH DESIGN

are utilized on hats, waists, jumpers, waistcoats, etc. Being endorsed by both Paris and this country, it is no wonder that they should be brought out in parasol form. The designs are well chosen, being, as a rule, more of an upholstery nature, which seems very appropriate with such fabrics. Some of these cretonne effects are edged with a regular furniture binding to further carry out this idea, but this latter ornamentation I do not consider as at all necessary.

Still another novelty in parasols is that of printed chiffon with the design outlined in embroidery silk. This chiffon type is built over taffeta and is usually in light color, with a design rather on the Dolly Varden order.

The white parasol with warp-printed colored device is the latest Paris fad for general wear. These designs are not of an

allover nature, one being allotted to each division of the shade, of which it follows the shape. Some, on white ground, have flights of swallows in bluish tints of gray. These are extremely pretty. There are spiral bunches of fruit or flowers on others, the best effect being produced by cherries with plenty of foliage, the intertwined branches being arranged somewhat in trellis fashion. Others have at the base a strawberry plant with long tendrils extending upward toward the tip. Among floral designs roses in their natural colors are very pretty indeed.

Fancy silks find some employment among the new parasols. Chief among these are taffeta showing a satin stripe. These are excellent. As a usual thing such silks are not employed for the entire parasol, being bordered by a plain taffeta in tucked form or else by a warp-printed ribbon. Such types are fully as dressy and fancy as is required to go with the most ornate costume. Other pretty models are of tussah silk inset with lace to match.

Parasols

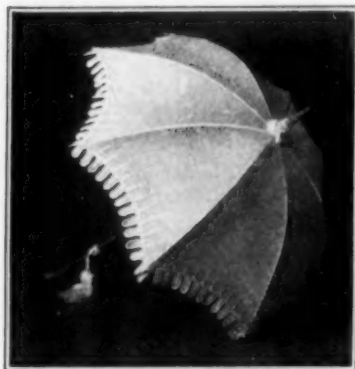
MODISH

popular favorite, and some think that the time is now ripe for the introduction of more elaborate styles. This would be in perfect accord with the fashion tendencies of the moment toward dressy effects.

Although the tailor-made girl will be well in the fore during the coming summer, she will not be strictly tailored. Her suit will be plain, but dainty shoes and

gloves, fluffy neckwear and a dressy hat will go to relieve the severity of her apparel. With such other accessories, the fancy parasol will be in perfect accord. More than this, it is likely that as summer develops pretty little dresses will be worn, and with these the more elaborately trimmed parasols will become a fitting complement.

I cannot close this article without another reference to the cretonne parasols, which are the very latest novelty. Cretonnes are very fashionable this season for a variety of purposes. They



A NEW LINEN PARASOL WITH SCALLOPED EDGES



A PONGEE PARASOL DAINTILY EMBROIDERED



AN ATTRACTIVE MODEL



One of the becoming new hats intended to be worn on the back of the head.

New Shapes and Trimming Effects for Spring and Summer



New sailor shape trimmed with white coque feathers and an embroidered band.

WITH the change in style in the shape of hats, there has necessarily been evolved a change in trimmings. At the present moment all sorts of feather and plume effects are greatly favored. All kinds of feathers, ostrich plumes, tips, wings, coque feathers, paradise aigrettes and fancy combinations of all sorts are being utilized.

Many flowers are also being used, and in connection with this flower vogue it may be remarked that while at the present time large and medium effects are most popular, later developments will bring in the smaller flowers, such as lilacs, lilies of the valley and all such blooms as are adaptable to plume-like employment. The plume effect will mean the introduction of a new note in the flower trimming field. It is so long since it has been used that it will become practically a novelty. These flower plumes will be draped on the brim and, while attached at one end to the crown, will fall over the edge at the other.

In conjunction therewith bouquets of violets will be employed, or else clusters of two or three other flowers, such as roses. The crown will also, as a rule, be surrounded by a band of fancy embroidered silk in metal effects, or else ribbon.

Ribbons are another important trimming item this season, though they are more used in conjunction with other garnitures.

Maline is quite a favorite trimming at the present time and promises to remain so. Its employment on the bandeau is even greater when the type of hat that sets on the head at an angle is worn. The hat placed on the head at an angle always requires a bandeau, and this is naturally best filled in by maline.

Maline will also be utilized on the upper brim, as well as in novelty forms. One new and rather pretty idea shows a plume in close simulation of an ostrich effect, made entirely of maline. The idea is both novel and attractive.

One of the novel fashion ideas of the season are silk-covered hats. These, as a rule, are not entirely covered with silk, but the upper or the lower brim and in some cases the crown of the straw shape is covered with some rough silk on the tussah order.

The large lace-bow trimming promises to become quite a feature. Some very attractive, rather dressy hats are seen made entirely on ring-dot net and adorned with a large bow of self-material. These hats are somewhat on the sailor order, but by reason of the material employed are rather ornate.



Leghorn hat trimmed with roses and foliage and a big bunch of aigrettes.

Hats with the High Trimming Effect That is so Fashionable This Season



Small twisted leghorn trimmed with two black wings and bunches of violets.

Dainty Millinery for Little Folks



PRETTY BONNET EFFECT—THE LATEST
THING FROM PARIS



NEW LINGERIE HAT FOR A LITTLE GIRL



A SAILOR HAT FOR A CHILD, TRIMMED
WITH A FANCY STRIPED SCARF

CHILDREN'S hats are extremely dressy this season. They are frilly and fussy with laces and ribbons and adorned with daisies, forget-me-nots and other small blossoms peculiarly appropriate to little people. And besides these styles, intended especially for elaborate occasions, there are plenty of plain sailor shapes and round hats trimmed with scarfs for the mother who prefers simplicity in her children's head gear.

There are also many elaborate styles in lingerie hats, composed of white or colored lawn, mousseline de soie or linen. The mousseline hats, as shown in the very latest models imported from Paris, are trimmed with garlands of roses with foliage surrounding the crown, or have artistic rosettes of ribbon mixed with bunches of small flowers, or, instead of the rosettes, a large *chou* of taffeta or mousseline matching the color of the flowers, placed at one side.

Black lingerie hats are the very latest Parisian fad for children, but it is not expected that they will take well in this country.

Then there are hats of coarse colored straw in small *cloche* or modified *bonnet* shapes, or in some one of the many round shapes that are so very becoming to children's chubby faces. The trimming of many of these hats is extremely simple, often consisting merely of ribbon in the form of big bows, rosettes or pompons. They are intended for hard service and everyday wear, so an elaborate style of garniture would be entirely out of place upon them.

For spring, silk hats are decidedly the fashion. These are constructed of tussah or other thin silk fabric stretched over a wired shape. On the brim the material is usually shirred, but the crown is always plain. A bright colored feather or rosette of flowers trims the hat, and the brim is often lined with the same color as the trimming.

A feature that is meeting with marked favor this year,

as it was last year, is the introduction of the Tuscan straws, both in baby bonnets and children's hats. Bonnets modeled of the Tuscan straw can be worn by a six-months' infant with as much comfort as those made of silk or lawn. They are fashioned to simulate the baby bonnet, with the braid sewed together to form one piece around the head. They have a soft lining, such as China silk, messaline or chiffon, and are daintily trimmed with a ruching around the face. Ribbon rosettes, and in some instances tiny rosebuds or forget-me-nots, are employed on the top of the bonnet. For older babies, the Tuscan straw hats are introduced, modeled in Dutch bonnet effects, pokes, etc., daintily trimmed with ribbons, chiffons, mull, messaline and flowers. Black velvet ribbon is often used. With

the costly Tuscan straws ostrich tips are used.

Some very pretty styles in children's dresses have this season been brought out. They are made of light-weight woollens, in serge, Oxford, mohair and such like fabrics. There are also checks in soft shades of brown and gray, and some very attractive designs where irregular checks on white grounds are worked up in black alone or black and gray. Children's dresses of this material, Parisian modistes always trim with black.

The touch of color as trimming or forming the pattern of the dress is very fashionable this year. For instance, a white lawn dress—made in one-piece style, having long waist and short pleated skirt, the joining being hidden by a belt—has the collar, cuffs and belt made of blue lawn. Another, made of a floral-printed cotton, has trimmings of harmonizing cotton material.

In the colored dresses of printed cottons, embroidered materials, ginghams, calicoes, etc., laundering is not necessary so often as with white, and parents find that it is economy in the long run to have a few of these models in their children's wardrobe.



STRAW HAT TRIMMED WITH DAISIES
AND LARGE BOWS OF RIBBON



Mlle. Tremblay, the girl crowned last year.

A Quaint Old Spring Custom

By BRUNSON CLARK

MOST people who visit Paris never think of going to Nanterre, a queer old village about ten miles from the gay metropolis. Yet here every spring, on the 19th of May, occurs one of those curious ceremonies that still survive from that strange legacy of customs left us by medieval times. The origin of the "Crowning of the Virgin Girl," to translate the title literally from the French, is lost in remote antiquity and no record of its beginning exists. Every year a girl is selected from among the village maidens who, of all the candidates for the honor, is considered the most worthy to receive it. She must be of unblemished character and renowned for her piety and gentle disposition. The lucky maiden is presented by the municipality with a savings-bank book showing deposits for one hundred dollars, which, you must remember, in French money is five hundred francs and seems a great sum to a poor working girl. Besides this, she receives about one hundred dollars' worth of clothing and jewelry.

Then, from among the richest ladies of the town a godmother is selected for the "virgin." And she always gives a present to the girl, sometimes as much as two hundred dollars. The savings-bank book can, it is stipulated, be only cashed on the girl's wedding day or when she is twenty-one years old.

The fortunate candidate occupies her place of honor for a whole year, or until the next "virgin" is chosen. During that period she is expected to go to church every day. This is a wonderful event to occur in any woman's life. To be for a whole day "the observed of all observers," to be the center of both civil and religious ceremonies, to walk in processions escorted by the mayor and the officials of the municipality, to have money and—what she likes even better—simple but pretty toilettes given her, is it any wonder that from the time each village maiden is a tiny child she dreams of being honored in this way? And if she is fortunate enough to be the one selected, it forms the "red-letter day" of her life and as long as she lives is one of her dearest memories.

The photograph of Mlle. Tremblay, who has been the "virgin" during the last year, is shown at the top of this page. She is a sweet-faced French girl of twenty-one, with heavy brown hair and vivacious dark eyes. She belongs to a numerous family of children, especially so for France, where large

families are rare. She has six sisters and two brothers. Her father is very poor, so this young girl colors post-cards for a living.

Always in the procession on the 19th of May is a little girl dressed as Saint Genevieve, the patron saint of both Paris and Nanterre. She is plainly shown in the last two illustrations on the opposite page. The reason for this is that, according to the legend, Saint Genevieve was born at Nanterre and lived there as a child, so all honor is given her on occasions of this kind. This saint was a peasant girl, who was born away back in the year 425. Tradition says that she was only in her seventh year when she was induced by Bishop (afterward Saint) Germain to dedicate herself to the religious life. On the death

of her parents she removed to Paris, where she distinguished herself by the activity of her benevolence as well as by her extreme piety. She is said to have predicted the invasion of the Huns, who at this period overran all Europe, and when Attila with his great army was threatening the city she gave courage to the panic-stricken inhabitants and told them that the attack would come to

nothing, which assurance was fully justified by subsequent events. Her death occurred in the year 500, and her remains now rest in a most elaborate golden tomb in the Church of Saint Etienne (Stephen), which stands right back of the Pantheon in Paris.

A large part of the procession is made up of the famous firemen of Nanterre; that is, they are famous all over France. This is a volunteer organization of immense popularity, and the first question a visitor to the place is asked is "Have you seen the

firemen?" And if a new family settles in the town, the inhabitants wonder whether the father and grown-up sons will be asked to join the firemen.

The French tell many good stories at the expense of this organization. Among others, one to the effect that each man in the company rushed to a fire, relying on the rest to bring along the engine, which was one of the old-fashioned sort, pulled by hand, and as a consequence nobody brought it. So, when they reached the conflagration, they stood confusedly looking at each other, unable to do anything to quench the flames. Fifty years ago a famous song, making fun of their exploits, was written, and today its gay refrain is as familiar to the little ones of France as the Mother Goose melodies are to American children.

France, even with its intense modernity, is a land of quaint customs. Even in the great city of Paris, where all the world and his wife go to have a good time, there are many curious observances that seem to take us back to other days. Every



The virgin leaving her home.



The procession forming, showing Mlle. Tremblay taking the arm of the mayor.

year the market women—that is, the women who tend the fruit and vegetable stalls in the big Central Markets and all the other smaller market places in which the great city abounds—choose a queen. This year Mlle. Fernando Morin was chosen queen of queens by forty-one votes out of sixty-three. The festivities in her honor occurred on March 26th, which was the day of *mi-carême*, or mid-Lent. It is no empty honor to be queen of the market women and laundresses. Mlle. Morin was given a white satin dress made by one of the most prominent dressmakers of Paris. The President of the Republic presented her with a jeweled brooch and the Paris municipality with a diamond bracelet. The laundresses of Paris also choose a queen, who is honored in the same way.

And if Paris and its environs has its customs, of which the examples given are only a few of the many that could be cited, in provincial France they abound. Among the peasantry many strange rites prevail. In many parts of the country, especially in Normandy and Brittany, the old costumes are still worn, though unfortunately they are fast dying out. A very odd and, it must be added, convenient custom prevails in parts of Brittany. On certain fete-days the peasant girls wear red petticoats with white or yellow borders. These borders represent their doweries, each white band, representing silver, indicating one hundred francs and each yellow or gold band a thousand francs, so that a young fellow in search of a wife is relieved of the necessity of inquiring about her marriage portion.

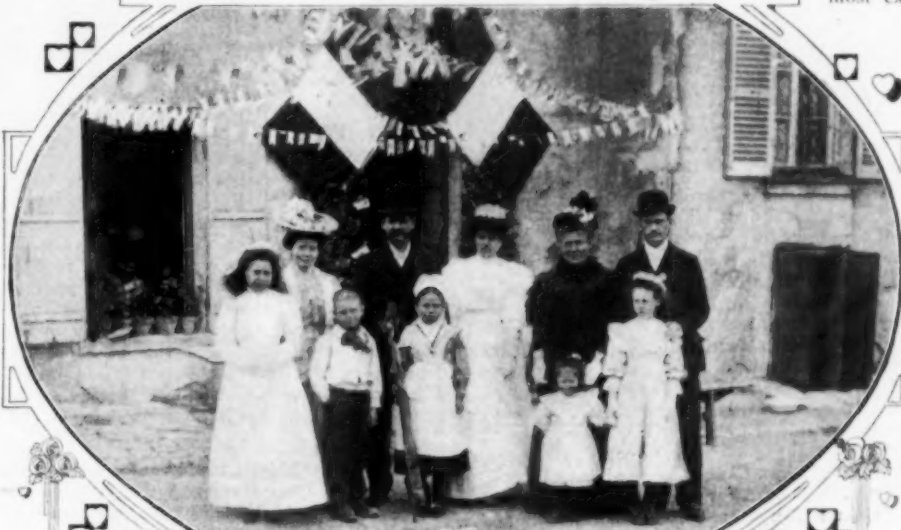
Before leaving this interesting subject I cannot forbear to mention some of the very quaintest people on the face of the earth. It is simply extraordinary how little the average man or woman knows of the fisher-folk of northern France. The guide-books, as a rule, ignore their exist-

ence, or if they are mentioned at all it is so casually that no one would think they were especially noteworthy. Yet they boast of an heroic past, and they are even now a distinct people, with unique customs and superstitions, though the men travel to the uttermost parts of the earth and the women take their full share in the varied life of the great seaport towns of the country.

The influence of the sea, the constant nearness of death, the grandeur of Nature in all her moods, which are ever before the fisher-folk, probably account for the extraordinary difference in their character to the people in other parts of France. To know and to understand them, they must be studied in their three phases of life—at home, in their markets and at sea.

It is only by penetrating into their quaint villages that an insight can be gained into their manners and customs. The men are stern, silent and most extraordinarily superstitious. Many of them still retain their faith in gnomes and fairies. No fisherman attempts to put out to sea on *Le Jour des Morts* (All Souls' Day). His comrades who have perished during the year are in his mind, and this reacts upon his imagination, for he alleges that ships and ghosts appear and vanish in the most startling manner. The harbor pilots

rank highest among the fisher-folk. They have mostly seen a great deal of life in their wanderings, and, though few of them can read or write fluently, they are well educated in all practical matters and have collected a wonderful store of miscellaneous information. Being government servants, they are in a higher social position than the fishermen. They must be thoroughly reliable characters, and they are certainly the most moral of the whole seafaring class. It is true that they are less exposed to temptation than the ordinary fisherman, for they have their homes and families, from whom



1—The famous firemen of Nanterre proceeding to the ceremony.

2—The father, mother, sisters and brothers of Mlle. Tremblay. One of her little sisters as Saint Genevieve.

3—The procession, showing the virgin walking beside the mayor of the town. In front of them are children dressed in white and a little girl garbed as Saint Genevieve, the patron saint of Paris and Nanterre.

(Continued on page 718)

"The Bachelor Woman"

A Sympathetic View of the Woman who Works Outside the Home

BETWEEN the "old maid" of the fifties and the bachelor woman of today yawns a vast gulf. The mere change of appellation indicates something of the bettered position of spinsters nowadays. Old maid was a term of reproach and ridicule; not so bachelor woman. When one seriously considers the difference between the woman who, though past middle age, was perforce obliged to remain under the paternal roof—and rule—and the delightfully independent possessor of a latchkey and a career, the wonder is that any spinster of those terrible early days in the fifties and sixties was able to remain sweet and womanly to the core. It must indeed have been hard for any woman to triumph over the iron-bound prejudices of so-called genteel society in the days of—and just prior to—crinolines and croquet.

A SENTIMENT OF 1850

In one of Miss Mitford's tales a young lady nearly comes to grief while driving a very docile animal in a low pony-chaise. The authoress makes comment to the effect that women should not usurp masculine prerogatives! At a time when, for even youthful female energies, there were no better outlets than a mild flirtation, the working of useless fancy articles for bazars, or a walk to the neighboring town to match silks, what a miserable vista of arid years stretched before the woman who at twenty-five was considered *passée* and laid permanently on the shelf. A young lady of those times once confided to a friend, with astonishing boldness, that she did not want to marry very early; she would like to have a "good fling" first. When pressed by her companion for a definition of the longed-for indulgence, this product of systematic repression naively replied, "A sketching tour." That remark is amusing or pathetic, as you prefer to take it.

A RESTRICTED POINT OF VIEW

It always seems to me that in these constantly arising discussions on the Emancipation of Women, those who are so anxious to apply a powerful brake to the chariot wheels of Diana, Minerva, Miss Aesculapius & Co., generally regard the women's question entirely from the wife-and-mother standpoint. There being such a large majority of women in the civilized world, they can hardly all become wives and mothers (since polygamy is illegal), even should they happen to meet such paragons of virile perfection as the military martinet himself! It is *nous autres* the superfluous women who owe an immense



debt of gratitude to the women workers who pave the way for them and other of that ilk. Formerly in England the only profession open to a woman was that of the sadly ill-paid drudge called by courtesy governess. How scathing are Ruskin's remarks on the high salaries of cooks and housekeepers compared with the pittance doled out to the lady in charge of the school-room—"as if the soul of your child were a less charge than jams or groceries."

Now that the doors of many professions are open to the female aspirant to fame, the woman who has carried off honors from her college career can at least command a living wage, and only want of money or health can hinder a woman of talent from attaining a measure of fame and a competence. I know, indeed, of one instance where a lady, having started life as an artist, was just beginning to make a living by her pictures, when, her eyesight failing, an oculist ordered a year's complete rest, and palette and brushes were permanently laid aside.

Nothing daunted, this plucky little woman went through an exhaustive course of cookery and laundry lessons, and was eventually able to take a post as head teacher in the domestic department of a technical school. To succeed in two careers is given to few, and Miss L.'s example should be helpful to every woman who has her way to make in the world.

TWO OBSTACLES

Perhaps the chief bars to the bachelor woman's success are the want of special training and capital. That women fail so frequently in business is, I am convinced, less due to lack of capacity than to lack of either special training or of capital. Parents are to blame in both cases. Where hundreds of dollars are lavished on the education of sons, tens are grudged to get daughters to earn their own livelihood. How many women all through the country are reared in idleness and luxury and left in complete ignorance as to their financial prospects. When a son is born a father immediately begins to plan and scheme for him, and begrudges no expense to give him a good start in life. Why are fathers less thoughtful and provident for their girls? In France these things are better arranged. The daughter's portion is carefully saved and produced either on her marriage or when it becomes advisable to set her up in

(Continued on page 718)

Lullaby

LULLABY, baby—lullaby!
Do you hear in your dreams a long-drawn sigh
While mother sits singing so sweet and low,
And a big tear falls on your half-hid brow
As the dewdrop blown from a pansy's eye?
Lullaby, baby—lullaby!

Lullaby, baby—lullaby!
Do you wake from your dreams to wonder why
Mother still sits singing beside your cot
Till the long, long day be all forgot—
Till the village lights twinkle their last and die?
Lullaby, baby—lullaby!

Lullaby, baby—lullaby!
Is it only you that the night hears cry?
No sobs but yours that heave at her breast?
No heart but yours to be lulled to rest
When the watchful world's no longer nigh?
Lullaby, baby—lullaby!

Fashionable Mourning

GREAT elaboration, much trimming, or what are sometimes called, for want of a better name, "fussy styles," are decidedly out of place when one is in mourning. The best taste calls for a certain rich simplicity, perhaps a veil artistically draped about a pretty hat and falling nearly to the waist in the back, or, if the mourning is not so deep, a graceful straw hat trimmed with wings, quills or jet-black paradise feathers.

The dress must not be over-trimmed either. A dull black taffeta simply ornamented with tucks on the waist and a few folds on the skirt is the favorite summer costume of many women who have lost near relatives and yet dislike, as many people do nowadays, to wear crêpe. A young widow no longer

wears a bonnet, the hat or toque with a crêpe or nun's-veiling veil having entirely taken its place.

The widow's ruche in a bonnet has been abandoned by even the elderly women, and is never used by New York milliner except by special request of some customer with old-fashioned tastes.

Bonnet strings or ties have also been abolished, except in the case of very old women, who need them in order to keep the bonnet on the head.

Mourning at the present time is distinctly confined to black and white.

Gray is no longer used for second mourning, and violet and purple are not considered mourning at all. Combinations of black and white are correct, and touches of white crêpe are occasionally used in deep mourning. This is particularly the case with elderly women with white hair, when the white crêpe is found to be very becoming. Very fashionable this spring are crêpe-trimmed veils of net, which are worn with hats of crêpe. These veils are used for both draping the hat and for face veils, and are considered as first mourning.

A very stylish hat suitable for deep mourning is shown in



HAT FOR LIGHT MOURNING

our first illustration. This has a wire foundation covered with folds of silk, and is simply draped and has a veil in the back.

Just below this is a round hat suitable for a young girl or for a youthful matron to wear when she removes her hat with a veil, as she usually does, at the end of a year. This is in one of the very becoming round shapes, trimmed with folds of black moline and silk and a bunch of paradise aigrettes.

The other two illustrations show hats suited to young widows, though the pretty toque with the veil draped in the back, shown in the lower right-hand corner of the page, can with perfect propriety be worn by an elderly woman also.

A widow wears mourning for at least two years. A daughter who has lost a parent usually wears deep mourning for six months and then ordinary black for six months. A mother would wear mourning in the same manner for a son or daughter, but if the child was very young deep mourning is rarely worn, but simple black takes its place.

With the milliner rests the responsibility largely in making the fashions in mourning. The dressmaker follows in line from her suggestions and trims dresses and wraps in accordance with millinery. Dull grenadine, voile and China silk play prominent parts in summer mourning, as do also silk mull and plain black muslin and black dotted swiss. Ruffle boas in dull black chiffon, mousseline de soie or fancy black liberty silk are the suitable accompaniment to the street suit in early spring.

Mourning costumes can be made in all the latest fashions, but it is not considered good taste to have them very elaborately trimmed. There are so many soft materials in dull black that the latest models can be copied. Crêpe cloth, vigogne, henrietta, serge, voile, nun's-veiling, etc., are all in the dense black suitable for deep mourning. While peau de soie, taffeta silk and satin merveleux can be used for waists and trimmings, lisse, chiffon, crêpe de Chine, plain grenadine and mousseline de soie are also used for the purpose and are trimmed with jet, silk passementerie, taffeta ribbon, etc.

White turnover collars and cuffs of plain hemstitched lawn or wash chiffon are perfectly correct for deep mourning, and are worn even by widows, as a little white around the neck has a tendency to relieve somewhat the deep black and is much more becoming and less hard in its effect, particularly for elderly women. But some people, however, object to this touch of white to lighten their mourning. For these women there are many black ruches of crêpe or crêpe lisse shown in the shops that give a fashionable finish at the neck. Ruches of this sort are shown in our illustrations on this page.



HAT WITH LONG CREPE VEIL FOR A YOUNG WIDOW

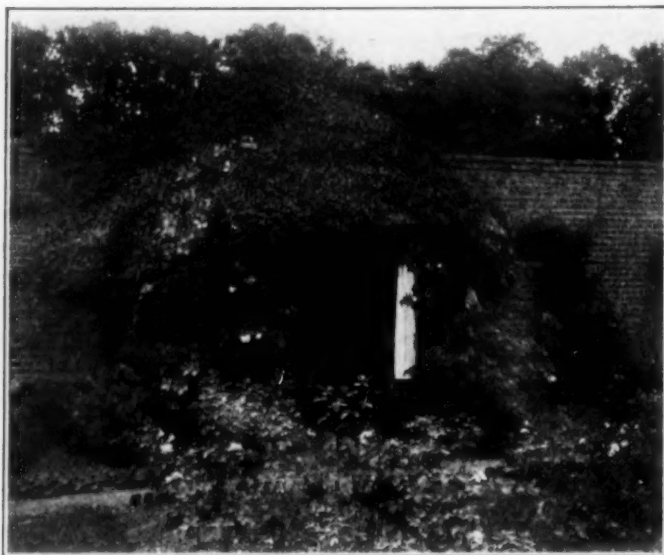


FASHIONABLE METHOD OF ARRANGING THE VEIL ON MOURNING HATS

Planning the Garden

By LESLIE THORPE

IT is not necessary to have studied landscape gardening in order to make the most of the grounds surrounding the ordinary home. Of course, if one is the happy possessor of a large estate it is essential to have a knowledge of the art in order to know where to mass the shrubs, plant trees and lay out spaces



A VINE-COVERED SUMMER HOUSE ADDS PICTURESQUENESS TO A GARDEN

of velvety lawn. But a small place can safely be left to the amateur if he—or, more often, she, for it is usually the woman of the family who is interested in such things—will give a little study to the space that wants beautifying, and not slap down flower-beds in the usual hit-or-miss-it style. The way to go about your work is this: First make a rough plan on a piece of paper of your whole place, locating the position of the house and out-buildings, if any, the path and drives. Then, if there are any unsightly spots to be hidden by planting shrubs or vines, it is well to mark them down on the plan. Then you can go ahead and plan out intelligently just what you want. But there are two or three mistakes that the amateur landscape gardener should guard against. One is scattering shrubs promiscuously over a small lawn. This makes your whole place look "cluttered." Keep an open lawn space in the center and put your shrubs in the background, against the fence or wall.

Unless you have a large space at your disposal, don't—pray don't—break up the grounds with too many flower-beds. The flower-beds shown in one of our illustrations

tions are massed on the lawn at the side of the house near a border of trees and shrubs that edge the grounds. This leaves the lawn in front of the house clear. And when planning the garden, don't forget vines. The pretty vine-clad summer house adds picturesqueness to the back garden of a delightful summer home owned by people of moderate means, not far from New York.

The Japan honeysuckle is almost an evergreen and the best vine grown for covering a summer house, forming a screen or covering a trellis. The most satisfactory vine for covering walls is *Ampelopsis Veitchii* (Boston ivy). The leaves of this beautiful climber resemble in shape the English ivy, overlapping one another closely, changing in fall to the most vivid autumnal tints—gold, purple and scarlet. It clings to stone, wood or brick. No building is too handsome to cover with this plant, and the most unsightly structure is made picturesque by its use. It enhances the beauty of the most intricate architectural outlines.

A honeysuckle hedge used in place of a division fence is very attractive. Take down the old fence, all but the posts. Cut these off eighteen inches from the ground and put a six-inch bottom board on. Run two-by-four scantling along the top flatwise, and cover the intervening space with twelve-inch poultry netting. This is the foundation. Plant two-year honeysuckle vines four feet apart, in good, rich soil, and keep mulched summer and winter, with

(Con. on page 719)



AN INTERESTING ARRANGEMENT OF FLOWER-BEDS

Managing a Husband

An Up-to-Date Story

I WAS really very sorry for Cecilia. She did not get on with her stepmother, because she (Cecilia) was a vegetarian and her stepmother was a Christian Scientist. My wife, however, did not pity her in the least for this, but said it only needed a little tact, the stepmother being a young widow and a most amiable fool, whom anyone could manage. Also, Laura thought Cecilia's miniature—painting beneath contempt, and made no secret of her opinion that Cecilia, personally, was about as interesting as an empty chocolate-box. Cecilia, who is very pretty, certainly does resemble the pictures formerly seen on the covers of the cheaper oval cardboard *boubonnières*.

By firmness and persuasion, however, I gradually got Laura round to my view. She began to pity Cecilia, then to like her and be continually asking her to lunch, to tea, and so forth. She said that, "after all," Cecilia was quite right to be a vegetarian and was placed in a very sad position, and really painted miniatures very well, and must paint mine. To defend Cecilia's vegetarianism in theory was one thing—to ask her to meals was another. When Cecilia came to lunch, I had practically nothing to eat but carrots—carrots minced, carrots on toast, every sort of carrot—and I loathe carrots. Also, I had to hear the whole time (from herself) of her grievances and misfortunes, her virtues and her talents.

Laura became so fond of her that she could not do without her. We were never alone now. It began to pall. She came to see us every day, and at last Laura asked her to stay with us! Is not this unheard of? A girl, living in London, asked to stay in another part of London in a small house, with a newly-married couple! I was no longer master in my own house. Everything had to give way to Cecilia.

I found it inconceivably tiresome to have a girl staying with us—taking my favorite chair, spoiling our *tete-a-tete* evenings. We had only been married two years. And here she was, teaching Laura horrible little dishes—turnip-cuttlets and other horrors—and turning the library into a "studio" for her miniatures. When she had been with us a week (by which time I thought her an empty-headed *poseuse* and general nuisance), I asked my wife when our guest was going away.

Laura seemed to hesitate, and said the poor girl did not get on very well at home. There was no reason why she should not stay indefinitely. . . . In fact, she hinted that Cecilia might just as well live with us as not!

This was the last straw! Horrified at the idea, I spoke plainly and put my foot down. I looked forward to coming home in the evening to find Cecilia gone. Laura seemed pained, but, somehow or other, my orders were carried out. I never asked how. Between us and Cecilia there is now a slight coolness, which I have been careful to do nothing to remove.

The case of Valentine was more serious. When I first met Valentine I thought him the most delightful and extraordinary *trouvaille* I had ever come across. He was extremely amusing, original, good-looking, clever, a good sportsman—the sort of man men call a "capital chap," and women "a dear," or even, in extreme cases, "a great dear." Valentine, though he never appeared to have anything to do or to be in a hurry, seemed to have done everything and to be amazingly well informed on every subject. He had a wonderful collection of bindings, and had even read the contents and could quote pages of almost anything, from De Quincey to Artemus Ward. He was one of those people whose society seems to be almost indispensable when one has once grown accustomed to it.

Laura saw nothing in it. She was not in the least impressed by Valentine. I felt sure she would learn to appreciate him in time. I was right.

I noticed she began to smile when he arrived, and to take interest in his conversation. One evening he spent with us she seemed most animated, and specially amused at one of his remarks. He was talking of languages, and Laura mentioned



casually that I spoke Italian like a native.

"A native of what—of Belgium?" asked Valentine. A really rather stupid joke, I thought; but she seemed to think it funny.

After he had gone:

"I think," she said, "you were right about Valentine. He improves on acquaintance. He is so wonderfully well informed."

Valentine became very intimate with us. The habit of walking in at all hours grew on him. I usually found him there when I came home. He had brought sweets, or flowers, or music, or a book, or some little thing—sometimes merely an Idea!

It struck me as being a rather ridiculous and idle life for a man of his ability. However, Laura invited him continually (to please me), and encouraged him "to drop in." How she used to sneer formerly when I said the "poor boy was lonely in the evenings." But now she delighted in him, and, after a while, began to quote him when we were alone. Sometimes I might be wrong, but Valentine was always quite

right. Laura followed his judgment on all subjects—even on dress—and seemed as enthusiastic about him now as I had been at first. And I began to wonder what I could do. Alas! the moment had arrived when I was getting tired of Valentine. In fact, I was tired of him, but I hadn't any pretext for showing it.

On one occasion I took stalls for the theater for my wife and myself, chiefly in order that we should have the evening to ourselves. I congratulated myself that for once Valentine would not be there; and I should be able to give her my views on the play without his humorous comments and sparkling repartees. When I came home, she said:

"I have a surprise for you, dear. You will be pleased! Who do you think is coming with us to the play? Valentine!"

What! I exclaimed.

"Yes; I told him where our seats were, and he telephoned from here to get a stall next to ours. Wasn't it clever of him? Of course, I asked him to dine and go with us. I knew you would be delighted."

The evening was spoiled for me. It consisted entirely of Valentine. Afterward he insisted on our going to supper—a thing I hate, as I have to get up early in the morning—and most of the time I sat silent, bored with the foolish frivolity of the place, while they laughed and talked. I was wondering what on earth I had ever seen in Valentine! Why had I insisted on Laura's liking him? I felt quite *de trop*. It was unendurable.

As we drove home, "How right you always are, dear," she said. "Isn't Valentine delightful?"

"No, not at all," I answered. "If you wish to know, I am sick of him! I can't stand him any more! He's spoiling my life! I hate the sight of him!"

"Oh! Why, I thought you liked him so much—it was all to please you!" she cried.

"If it's all to please me, then drop him to please me. I can't stand this life; it is driving me mad! It is interfering with my work in the city!"

I am afraid I spoke wildly. I am more than afraid I hinted at a separation unless she never saw Valentine again. (Of course, it was not a question of being jealous. It was simply that I could not stand Valentine.)

Laura promised to do everything I wished. We then dropped the subject, and I heard nothing more of it till two days after, when she told me that she had had a letter from Valentine saying that he was just off to Paris, and was going on to Nice, where he would probably spend the winter.

Was it coincidence, or how do women do these things?

I don't think I was ever so happy in my life as during that winter, but I thought Laura seemed, sometimes, a little dull.

I was relating this incident to my very old friend, Oliver
(Continued on page 724)



The Other Girl

The Story of One Woman who Envied Another

WE had been delighted at the idea of moving into a larger house in a better neighborhood, for the poky house in the dingy street we had occupied ever since my father died had been miserable enough. We had not, however, been in the new house a fortnight before I began to realize the advantages of the small

house in the dingy street. Our neighbors in the dingy street were not the same class as we were, of course; but the girls were attired in the same shabby-genteel fashion that I was and seemed to lead very similar lives to mine. They worked for their living in some way or other.

But my brothers were growing up now, and beginning to object strongly to the small house and narrow street, and were always begging mother to move to somewhere a little more aristocratic, and which would bear some resemblance to the house we had occupied when my father was alive. At last she consented to fall in with their wishes.

Roger had taken his degree with honors and left college, and now he was studying at home under a tutor. He hoped to get a civil service appointment, and mother was counting on him being able to help her soon.

In the meantime, she decided we must try to manage with a cheaper, more untrained maid than even we were accustomed to. She and I would have to do more housework than ever, and in addition I would have to try to teach my two little sisters, and so save school fees for them.

It was in the beginning of May we moved; we wanted to be settled before the warm weather. Dorothy and Isabel were to leave school at the end of the term, and I was to begin teaching them. I was just nineteen then, and though my life had been very hard and devoid of sunshine, still I had always viewed it through rose-colored spectacles. When we moved into the bigger house, however, somehow things struck me a little differently, and "the girl next door" was proving a veritable thorn in my side. It was Roger who first drew my attention to her. "He had never seen such a beautiful girl," he said. "What eyes! What hair! Ah! one could stake one's very life for a face like that; and she had the grace and bearing of a duchess, too. She must have exquisite taste—be something of an artist, in fact; she was always so perfectly dressed."

So he thought it only required exquisite taste to be perfectly dressed! Poor Roger! Ah! well, it was like a man.

She must be very attractive, I decided, or Roger would never have spoken about her. He was not at all a ladies' man—indeed, I had never known him to take any notice of a girl before. I looked out for her after that, and one day I saw her getting into her carriage. I caught my breath as I tried to take in the whole of her bewildering beauty—the richness of the golden hair, the wild-rose tints of the complexion, the softness of the brown eyes, the rare grace of the tall, slight figure. Girl-like, I did not miss a detail of the lovely toilette: the perfectly-cut white cloth coat and skirt, the black hat trimmed with roses, the dainty shoes, the expensive gloves. Yes, Roger, was right; she was beautiful.

I turned away from the window slowly. "The world is unevenly divided, and no mistake!" I murmured bitterly. "Here are two houses, side by side. In one there is a perfectly beautiful girl, who would look charming no matter how poorly she was dressed; and beauty is not enough for her—she is rich

as well. She has a carriage to ride in, and lovely clothes to wear, and servants to do her bidding at every turn. In the other there is a very ordinary-looking girl, who would require to be beautifully dressed in order to look anything at all; but, oh, dear! she can scarcely get what makes her presentable, and she has to dust and cook and sew from morning until night. Why are some people's lives all roses and sunshine, I wonder, and others all thorn and cloud?"

Ever after that she interested me intensely. She never went out by herself, I discovered; another girl, evidently a paid companion, or her father always accompanied her. And she never walked in the street; she invariably drove in the carriage.

"Disgustingly lazy, that's what I call her! Surely it would do her no harm to walk occasionally!" I remarked fiercely, as I tramped wearily home one afternoon and she passed me in the carriage—a lovely vision in a blue dress and hat. I looked down then at the coat I was wearing. How hideous it was, to be sure, and my shabby straw hat was so rusty when the sun shone! Why was she dressed so well, while I had to be content with marmot, a hopelessly shabby dress and an impossible hat?

She used to take a walk in the garden sometimes. The companion was usually with her. She was apparently very fond of her, for she always walked with her arm through hers. Such displays of affection paid her, I suppose!

Once her father was with her. He appeared to dote on her. He was talking to her very earnestly, and then in the middle of the conversation I saw him put his arm round her and kiss her. How he must love her! Every glance betrayed the fact that he adored her, and I—I scarcely remembered my father. I had a mother, of course, which the girl next door had not; but my mother was harassed and worried trying to make our very limited income cover all our needs, and she seemed never to have time for endearing words or caresses, or to think it quite unnecessary to bestow them upon a young woman of nineteen. Nineteen! I felt a hundred!

And yet, in spite of all the love and luxury that surrounded her, she was evidently not happy. She walked with a listless, dragging step, a sure indication to the keen observer of the extinction of hope and lightheartedness, and there was something very wistful about her expression.

Some people never seemed to know when they were well off!

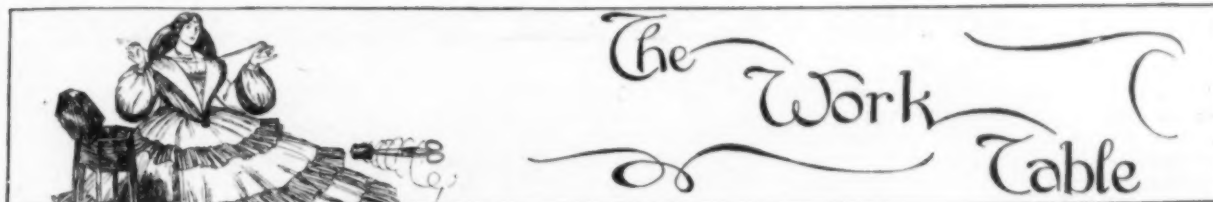
Roger and I were invited to a little dance just about then. I was quite excited about it. Mother had said I might have a new dress, provided I chose a very inexpensive one. I abhor cheap silk, so I got some foamy white muslin, and the third-rate dressmaker who fashioned my clothes had really made it up quite prettily. It looked lovely when I tried it on—quite out of keeping with my shabbily-furnished bedroom. I had a pretty white fan, too, and I wore a string of pearls, that had been my mother's, round my neck. My slippers were very shabby. I would dearly have liked a new bronze pair; but, though they would not have cost very much, they were out of the question at present, and I had to be content with my black ones. I comforted myself, however, with the thought that they would not show very much.

We started off very gaily. We could not afford a cab, but I wore a long cloak, and we could get a car at the end of the street.

In the next house they had forgotten to put one of the blinds down, and you could see all that was going on in the room within. They were at dinner. The table was beautifully laid, shaded silver lamps gleaming among hothouse flowers. Mr. Morton sat at the head of the table, his daughter opposite to him, making a perfect picture in her dinner gown of black velvet and point lace, and her shining hair was simply knotted in the nape of her neck.

"Doesn't she look stunning tonight?" Roger remarked; "and

(Continued on page 723)



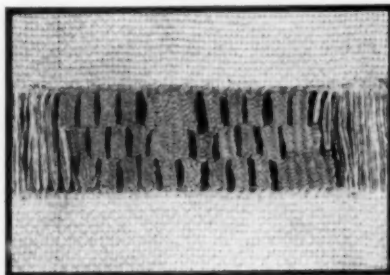
Borders in Oriental Darning

By MAE Y. MAHAFFY

ORIENTAL darning or weaving is one of the most practical as well as lovely forms of ornamenting household linens and lingerie. The work is easily followed by anyone capable of doing ordinary needlework, and is far more durable than the drawn-work usually seen. It is not limited to any particular fabric or color, hence its possibilities are exceptionally numerous.

The material, whether lawn, linen, crash, bur-lap—anything, in fact, from which threads may be drawn, are the guides by which the thread for darning is selected. It should be correspondingly fine or coarse, and may be of silk, cotton or linen, owing also to the background material and its intended usage. If linen threads are used with a linen groundwork the darning, when well done, seems almost like a part of the groundwork itself. The lustre or mercerized cottons, however, are used more than anything else in all-white work. Non-fading cottons are obtainable now in a large number of colors, and are appropriate for this work when colored effects are desirable; or, if one prefers, the silk variety may be used, and on some backgrounds seems more suitable.

The first step in this work lies in drawing the threads. All these running in one direction are drawn for the desired width of the border. The space is then hemstitched on either side, the groups being identical on each side. This is often called ladder or double hemstitching. The darning is then done upon these groups of threads, by weaving under and over them in various designs. If the weaving is done on the wrong side of the goods it will produce a neater appearance, as the under side always looks better than the upper. The fastenings must all be made carefully on the wrong side, knots being avoided by running the thread in and out of the woven portions until firmly secured. As each side of the band is reached it is well to catch the thread into the linen, so that future launderings will not cause the



NO. 2—A SPLENDID FINISH FOR TOWELS

prevent piercing the groups of threads. In square articles, where a corner must be filled in, threads are thrown across to take the place of the hemstitched groups and some figure woven thereon, much the same as in lace making.

filling - in stitches to pull away from it. The work should be basted over some stiff material or stretched in hoops. A blunt-pointed needle will be found a great convenience in darning; or, if this is unavailable, a common needle may be used backward to

The ingenuity of the worker is about the only limit to the designs for this work, it being remarkable the varied ways in which the darning may be manipulated by clever fingers. Simple bands are frequently arranged in a manner which fits them for carrying ribbon, one of these appearing as No. 1 in the illustrations. Such beadings are nice for underwear and the baby's clothes.

No. 2 is a splendid finish for towels or sheets, being of lasting

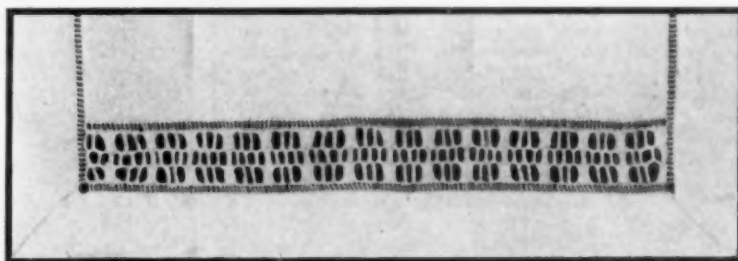
quality and of a design readily widened if need be. Nos. 3 and 4 are both more fanciful, and will be attractive on dresser and sideboard scarfs, lunch cloths and the like. They are also good for curtains or portieres of linen or burlap, and especially when used between bands of Oriental embroidery. These woven bands are often finished at either edge with fancy-stitch work of some kind or with extra hemstitching, as in the case of the tray cloth pictured. Lace insertions, too, look well between bands of the woven work.

A charming runner for a library table is made of the natural gray crash, darned

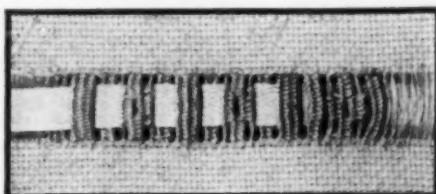
in old blue, and with cross-stitch bands of dull red alternating with the woven bands. Those who like a suggestion of color in their towels will find the red or blue embroidery cotton very attractive for this darning. There is a hint of our grandmothers' day about them, too, which is quite pleasing.

No prettier finish can possibly be found for a sideboard or bureau scarf than this Oriental darning. It is serviceable, and will outwear half a dozen covers decorated with ordinary drawn work. Our first illustration shows one end of such a scarf. Butchers' linen or other coarse linen is most suitable for the

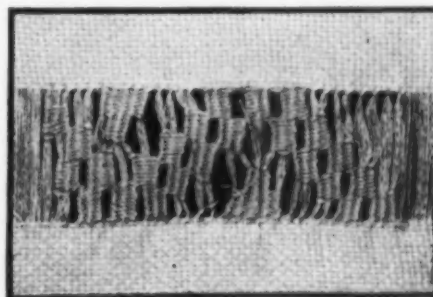
purpose. Our model is of such material worked in white lustre thread, but if one prefers it is very easy to introduce a touch of color by working part of the design in pale - pink, blue or red thread. This is considered by many as very artistic.



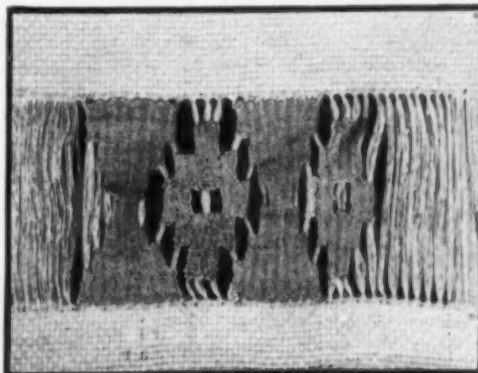
END OF A SIDBOARD OR BUREAU SCARF DECORATED WITH ORIENTAL DARNING



NO. 1—BEADING MADE OF ORIENTAL DARNING



NO. 3—A DESIGN FOR SIDBOARD SCARFS, LUNCH CLOTHS, ETC.



NO. 4—FOR PORTIERES OF LINEN OR BURLAP

Novel and Attractive Styles for Spring and Summer

(See Colored Plate)

No. 2064 (15 cents).—The dear little dress illustrated in the colored plate on the opposite page shows how well adapted the new butterfly styles are to children's wear, as the peculiar cut of the sleeves and the way the fulness is arranged are especially becoming to childish figures. Our model is made of Persian lawn with a tiny square yoke and stock of allover lace, and is trimmed down each side of the front and back with insertions of the same sort of lace. The sleeves, which are cut in one with the side portions of the waist, are gracefully tucked in clusters. They are shown three-quarter length in our model, but, if desired, can be continued to the wrists. The straight skirt is adorned with two clusters of tucks above the deep hem. It is sewed on to the waist. This design is suited to lawn, swiss, organdie, dimity, challie, cashmere, China silk, etc. The pattern is cut in four sizes, from six to twelve years. The eight-year-old size will require five and three-eighths yards of material twenty-four inches wide or three and five-eighths yards thirty-six inches wide.

Nos. 2069-2091 (15 cents each).—A silk-finished mohair in one of the new shades of green was chosen for this smart jumper dress. It is worn over a guimpe of tucked white lawn, with a lace stock and one of the new lace-trimmed jabots. The jumper or over-b blouse portion is very simple and easy to make. It has a plain front with a rounded neck, trimmed with bands of taffeta, and fastens in the center-back. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. In the thirty-six inch size, the over-b blouse will require one and five-eighths yards of material twenty-seven inches wide, one and one-quarter yards thirty-six inches wide or one and one-eighth yards forty-four inches wide. The guimpe will need three and seven-eighths yards of material twenty-two inches wide or two and three-eighths yards thirty-six inches wide.

The skirt (No. 2091) is cut with four gores and can have either an inverted pleat or habit back. Another view of it is given on page 686, where the sizes and required quantity of material can also be found.

Nos. 2068-2098 (15 cents each).—This lovely gown, which can be worn in both spring and summer, is made of voile in a pretty shade of lavender. The over-b blouse is cut pointed in the neck to display the lace yoke of the guimpe. In the model illustrated in the colored plate, the fulness at the top is laid in fine tucks, but if preferred it can be shirred, as shown in the small picture on this page. Velvet ribbon is used as a garniture. The over-b blouse closes in the center-back. The guimpe is of lawn, with a yoke of allover lace and sleeves trimmed with three lace ruffles, according to the very latest dictates of fashion. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. In size thirty-six, the over-b blouse will require two and five-eighths yards of material twenty-two inches wide, one and three-eighths yards thirty-six inches wide or one and one-quarter yards forty-four inches wide, while the guimpe requires two yards thirty-six inches wide.

The skirt (No. 2098) is cut with eight gores and has alternate plain and tucked portions. Another view of the skirt, and also the number of yards of material required for it, and the sizes of the pattern can be found on page 686.



No. 2064—4 sizes, 6 to 12 years.

A GREAT many simple little models in voile, cottons, silk mousselines, etc., are being made up by dress-makers, and more especially by home seamstresses, and, thanks to the charm of color and texture in some of the comparatively inexpensive materials, very unpretentious little frocks are often delightful. One, which certainly seems the last word on simplicity, but which had a well-fitted soft silk lining veiled in chiffon under the light-blue chiffon cloth exterior, had no trimming on the skirt save a hem of blue liberty satin and an applied tuck the same width as the hem. The jumper bodice was bordered by a band of liberty and had another running from shoulder point to girdle. The opening was filled by finely tucked cream net, leaving merely a demi-décolletage, and the rather close, short mousquetaire sleeve was of the net. Well fitted and hung, this girlish model had a smartness quite out of proportion to its simplicity.

Another frock, in rose-color gauze with a bordure of self-color graduated satin bands, offers suggestions for effective use of any of the sheer materials with self-color striped borders, which are so numerous among the new stuffs, and is quite within the scope of the home seamstress. A little guimpe of net and some little clusters of artificial arbutus are the only trimmings, aside from the material itself.

A most effective dress, made of a pale-yellow wool crêpe, was trimmed with ruches of silk to match the Cluny lace. The skirt was laid in tucks at the waist, these being in groups of five placed at intervals of their own width. The skirt was trimmed on the bottom with two rather wide ruches of silk, through the middle of which ran a white cord. Between the two silk ruches there was an insertion of Cluny lace. The waist was laid in tucks corresponding to those of the skirt, these tucks beginning at the guimpe, which was made of Cluny lace.



No. 2069—6 sizes, 32 to 42 inches bust measure.



No. 2068—6 sizes, 32 to 42 inches bust measure.



2064, GIRLS' BUTTERFLY DRESS. PRICE, 15C

2069, LADIES' OVER-BLOUSE WITH GUIMPE. PRICE, 15C
2091, LADIES' SKIRT. PRICE, 15C

2088, LADIES' OVER-BLOUSE WITH GUIMPE. PRICE, 15C
2098, LADIES' SKIRT. PRICE, 15C

NOVEL AND ATTRACTIVE STYLES FOR SPRING AND SUMMER

FOR DESCRIPTIONS, SEE OPPOSITE PAGE
ISSUED ONLY BY

NEW YORK

CHICAGO

THE McCALL COMPANY

SAN FRANCISCO

TORONTO



2086, LADIES' SHIRT WAIST. PRICE, 15C
2062, LADIES' SHIRT WAIST. PRICE, 15C

2102, LADIES' BLOUSE WAIST. PRICE, 15C

2097, LADIES' SHIRT WAIST. PRICE, 15C
2094, LADIES' SHIRT WAIST. PRICE, 15C

A GROUP OF PRETTY SHIRT WAISTS

McCALL PATTERNS

(All Seams Allowed)

FOR DESCRIPTIONS, SEE OPPOSITE PAGE

A Group of Pretty Shirt Waists

(See Illustration on Opposite Page)



No. 2086—6 sizes, 32 to 42 inches bust measure.

No. 2086 (15 cents).—This pretty shirt waist is in the new one-piece style, and is the easiest thing in the world to make. It closes in the back, the sleeves are cut in one with the body of the garment and the front fulness is tucked in a double box-pleat effect down the center, and the only seams are under the arms. Our model is of white linen, hand-embroidered, but the pattern is suited to Persian lawn, batiste or dotted swiss. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. For the thirty-six inch size, three and seven-eighths yards of material twenty-two inches wide or two yards thirty-six inches wide will be needed.

No. 2062 (15 cents).—This dainty summer shirt waist is made without a lining, and can have either full-length or shorter sleeves. Our model

is of fine Persian lawn with a pretty pointed yoke of allover lace outlined with insertion. The fulness is laid in a cluster of tucks on each side beneath this yoke and in a deep Gibson tuck that falls over the sleeves. The closing is in the center-back, beneath the usual stitched box-pleat. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six inch size will need four and one-eighth yards of material twenty-two inches wide or three and a half yards twenty-seven inches wide.

No. 2102 (15 cents).—A remarkably attractive blouse waist, tucked in a very novel manner, is here shown. Dotted swiss is the material illus-



No. 2007—5 sizes, 32 to 40 inches bust measure.

square yoke of allover embroidery, outlined with embroidery insertion. The front is prettily tucked, and has the Gibson tuck on each side that gives such a trim appearance to a shirt waist. The closing is in the back, between two stitched box-pleats. The pattern is in five sizes, from thirty-two to forty inches bust measure. For any size, it will require three and seven-eighths yards of material twenty-four inches wide or two and five-eighths yards thirty-six inches wide.

No. 2094 (15 cents).—A great many women prefer waists that button in front, but nowadays it is hard to find a really dressy style that does this. Our model should suit the most exacting taste. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. The thirty-six inch size will need three and seven-eighths yards of material twenty-two inches wide, three and three-quarter yards twenty-seven inches wide, or two and a quarter yards thirty-six inches.



No. 2102—5 sizes, 32 to 40 inches bust measure.

trated in the group on the opposite page, but the pattern is suited to summer silk of any sort, foulard, messaline, the new checked or striped silk, lawn, batiste, India linen, mull, etc. If desired, the waist can be made up without a yoke, but our model is given a very smart appearance by a square yoke of all-over lace set off with medallions, while the same sort of medallions are stylishly disposed across the front. The pattern is cut in five sizes, from thirty-two to forty inches bust measure. For any size you will need four and a half yards of material twenty-two inches wide, four yards twenty-seven inches wide, or two and five-eighths yards thirty-six inches wide.

No. 2097 (15 cents).—This model lingerie waist has a



No. 2062—6 sizes, 32 to 42 inches bust measure.



No. 2094—7 sizes, 32 to 44 inches bust measure.

Attractive Styles for Linen Suits

Nos. 2087-2076 (15 cents each).—This suit has one of the new Eton jackets made with lapped seams that are to be very popular this summer. The sleeves are in the flowing style that are so very becoming to a slender figure, and are made in upper and lower portions with the seams lapped. The front has a jaunty vest effect of embroidered linen and a collar and garnitures of the same material. The pattern of this jacket is also suited to all sorts of woollens, pongee or tussah silk, taffeta, etc. It comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six can be made of three and five-eighths yards of material twenty-two inches wide, two and one-eighth yards thirty-six inches wide or one and a half yards forty-four inches wide.

The skirt (No. 2076) has nine gores and is stitched in slot-seam effect. The front and side gores are lengthened by pleated portions. It is trimmed to correspond with the jacket. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. For the twenty-six inch size you will need eight and three-eighths yards of material twenty-seven inches wide, six and one-quarter yards thirty-six inches wide or four and seven-eighths yards forty-four inches wide. It measures four and three-eighths yards around the bottom.

Nos. 2081-2059 (15 cents each).—One of the very latest novelties in Eton jackets is here shown. It has the fronts and back cut in one piece and the sleeves in the new butterfly style. Our model is of white linen, with a vest of pale-blue linen braided in white cotton soutache. There is a very gracefully shaped collar of eyelet embroidery, and cuffs of the same material. Insertion trims the garment around the bottom and outlines the deep armholes. Although our model is made up in linen, this design is suited to any seasonable material, and is especially pretty in taffeta or tussah silk. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two and three-quarter yards of material twenty-two inches wide, one and a half yards thirty-six inches wide or one and three-eighths yards forty-four inches wide.

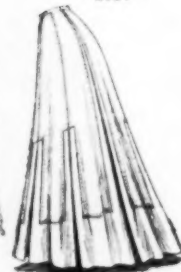
The skirt (No. 2059) is one of the nine-gored pleated models that are always so satisfactory. It is trimmed with allover eyelet embroidery and insertion to correspond with the jacket. The pattern is in seven sizes, from twenty-two to thirty-four inches waist measure, and requires for the medium size ten and a half yards of material twenty-four inches wide, six and one-eighth yards thirty-six inches wide or five yards forty-four inches wide. It is five yards around the bottom.



2087, Ladies' Eton Jacket
2076, Ladies' Skirt



2087



2076



2081



2059



2081, Ladies' Eton Jacket
2059, Ladies' Nine-Gored Skirt

The New Princess Jumper Gowns



2115, Ladies' Princess Jumper Dress

No. 2115 (15 cents).—There is no prettier or more stylish model for a spring or summer gown than one of the new Princess jumper effects. It is a style extremely becoming to the figure, imparting a look of slenderness and grace even to the woman who is quite plump, and making a slender woman look like a French fashion plate. This design is adapted to a large variety of materials, and can be made up successfully in woolens, silks or wash fabrics. Pale-blue chambray was chosen for our model, which is smartly trimmed with fancy red, blue and white cotton braid. The skirt has front and back portions laid in a double box-pleat that extends to the low round neck of the jumper. A belt of the material, starting from each side of these pleats, gives a trim appearance to the figure. The skirt has six gores. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six will require five and three-quarter yards of material thirty-six inches wide or five and one-quarter yards forty-four inches wide.

A very smart jumper frock of this sort recently seen was of natural colored pongee, trimmed with the new embroidered pongee bands and worn over a guimpe of pale-blue China silk, finished at the neck with a lace stock and jabot.

This gown must, of course, be worn over a shirt waist or guimpe, and some charming patterns for these useful garments can be found on page 691.

No. 2101 (15 cents).—Brown and white checked woolen was used for making this particularly smart jumper suit, but taffeta, foulard or any summer silk, voile, Panama, serge, etc., can be successfully employed. The pattern is also intended for linen, linen union, piqué, chambray, gingham, etc. The jumper has the body and sleeve-caps cut in one and joined over the shoulders with straps of brown silk. Bands of the same silk outline the Princess front, form the belt and are used on the tattered skirt for a stylish garniture. This pattern would be very smart indeed for summer wear made up in white linen and trimmed with Cluny lace insertion, or with tussah or pongee silk ornamented with bands of Oriental embroidery. For striped and checked materials, a very effective trimming consists in scalloped self-bands, cut in the length, not the width, of the fabric, so that the stripes or checks are in a horizontal position, contrasting with the slanting or vertical ones of the costume itself. The width of the scallops, which, being put on flat, must, of course, be cut in shape, is one inch and a half to two inches. Here also a taffeta knife-pleating at the lower edge is a vast improvement. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires thirteen yards of material twenty-two inches wide, seven yards thirty-six inches or five and three-eighths yards forty-four inches.



2101, Ladies' Princess Jumper Dress

Some New Skirts

No. 2091 (15 cents).—This stylish skirt is illustrated on the color plate opposite page 682. It is one of the new four-gored styles, and can be made with either an inverted pleat or habit back, and can be made up plain or trimmed with folds, as preferred. The pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure. In the twenty-six inch size it will require five and a quarter yards of material thirty-six inches wide, four and seven-eighths yards forty-four inches wide, or four and one-eighth yards fifty-four inches wide. It is four and three-quarter yards around the bottom.

No. 2103 (15 cents).—A nine-gored pleated style of skirt is here shown modishly trimmed with braid, but it can be plainly finished if preferred. This is a very good model for cheviot, serge, Panama, mohair, etc. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. In size twenty-six it can be made of six and three-quarter yards of material thirty-six inches wide or five and one-eighth yards forty-four inches wide. It is five and three-eighths yards around the bottom.



Short-Round Length

Round Length

Instep Length

No. 2091—7 sizes, 22 to 34 inches waist measure.

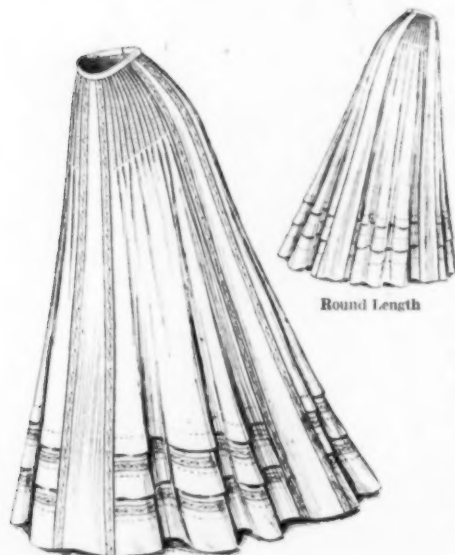
In the striped worsteds, shadings of biscuit or light brown with smoky grays are especially good. Such color schemes had a decided vogue last season, but are here now in more subtle and harmonious blendings and in most attractive twills—soft, light and lustrous, yet firm.

There are, too, excellent things of this kind in soft shades of creamy biscuit and darker tones of the same color, and there are many effective stripe stuffs in the *taupe* and smoke grays, which, while no longer the last cry of modishness, have always a quiet elegance. The wood browns are Parisian favorites, and a shadow-stripe, check or plain material of this color is a good selection for a first spring frock, while the dark blues, always popular, will be worn more than ever, sapphire blue vying with navy.

Skirts are very varied this season. A general effort is being made to get away from the hackneyed types of pleated skirts and introduce wherever possible some touch of novelty. In direct contrast to the straight pleated skirt are the many new gored models in skirts, sheathing the hips and flaring at the feet.

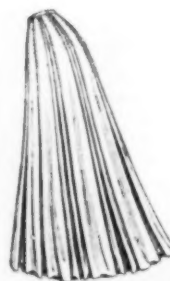
The popularity of the black voile skirt for wear with separate waists will continue through the season. The use of satin trimmings, more apparent perhaps on voile skirts than on any other line, gives a strong flavor of novelty to the new models. The popularity of satin as a dress fabric has also placed it in the front rank as a trimming material. Folds, pipings and tailor-stitched bands of satin, as well as satin-covered buttons, are a feature in skirt trimmings. Other trimming effects which will be popularized in skirts are soutache and radium braids, as well as new effects in binding braids, which are being used on the edge of fold trimmings. Thus in every point is there variety and novelty that will accrue to the advantage of the new models in skirts. From present indications it seems likely that the gored skirt will be the successor of the pleated variety.

Every woman needs a separate skirt for a filling-in or between-times garment. Women who are engaged in business need the separate skirt with shirt waists; women who stay at home need it for various purposes.



Round Length

No. 2098—6 sizes, 22 to 32 inches waist measure.



Round Length

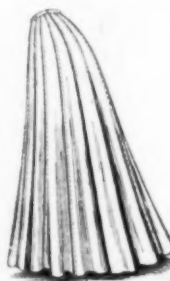


Instep Length



Short-Round Length

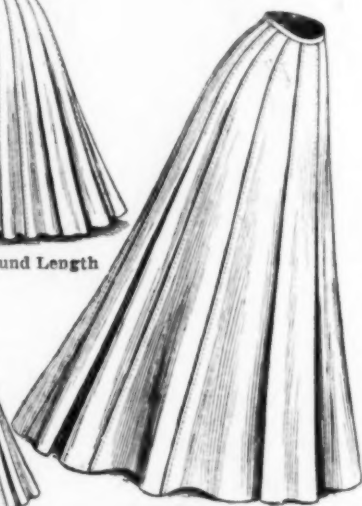
No. 2103—6 sizes, 22 to 32 inches waist measure.



Short-Round Length



Instep Length



Round Length

No. 2080—6 sizes, 22 to 32 inches waist measure.

The Latest Fashions in Coats and Jackets

No. 2105 (15 cents).—This sleeveless jacket will be all the rage this summer, as the design has been taken up by all the fashionable dressmaking houses and ladies' tailors. The model illustrated is of pale-blue tussah silk, trimmed with broad straps of the material and fancy buttons. It has an open front, held together by a strap at the bust. There are deep armholes in the most approved style and graceful sleeve-caps of the material, trimmed with ruffles of lace. This design is very smart indeed made up in linen, linen union, piqué or heavy cottons. It is also very pretty in taffeta or voile. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, two and seven-eighths yards of material twenty-two inches wide, one and five-eighths yards thirty-six inches wide or one and three-eighths yards forty-four inches wide.

No. 2067 (15 cents).—The very newest and most effective coats for tailored suits are cutaway jackets like the model illustrated here. English serge in a dark-gray shade is the material shown in our illustration, but broadcloth, chev-

iot, striped and checked suitings, etc., can be substituted for its development if preferred. The front has very graceful lines, and has the modish high closing at the chest, with three bone buttons. The back can be cut either rounded or pointed, as one likes best. The sleeves are in the most approved tailor style and are finished by rows of stitching. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for the medium size three yards of material thirty-six inches wide, two and one-quarter yards forty-four inches wide or one and three-quarter yards fifty-four inches wide.

No. 9382 (15 cents).—This very smart Eton jacket is shown on our title page this month, and is again illustrated on this page. It is cut with a straight front laid in three stitched tucks on each side of the center, and has an effective collar of the material edged with a narrow ruffle of embroidery. The back is very trim and becoming indeed, being fitted by three tucks on each side of the center that correspond with the tucks in the front. The sleeves are pleated into the shoulders and tucked for a short distance above the turn-back cuffs of the material, that are trimmed to match the collar. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for the thirty-six size four yards of material twenty-seven inches wide, two and five-eighths yards thirty-six inches wide, two and a quarter yards forty-four inches wide or one and seven-eighths yards fifty-four inches wide.

No. 2092 (15 cents).—This is a very useful style for an odd coat to wear with spring and summer costumes, or it can be made up very stylishly with a skirt of the same material and used for a spring or summer suit. Our model is of tan covert, finished in tailor fashion with rows of stitching. It closes with one button at the chest, and the neck is completed by natty lapels and a rolling collar. The back is fitted and the sleeves are in the usual coat style. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure, and requires for the thirty-six inch size three and a half yards of material twenty-seven inches wide, two and three-quarter yards thirty-six inches wide or one and three-quarter yards fifty-four inches wide.

BRAID bindings for coats have a well-established standing in Paris, being used to a tremendous extent on tailored suits and tailored separate coats. These bindingbraids are used on silk as well as cloth garments. Trimmings for vest effects are very fashionable. The general effect of fashionable trimmings is that of weight. Prominent among the styles are braid effects, many of which are worked up in soutache. Often the soutache is combined with other braids. The idea of the season seems to be to have all trimmings stand out in relief.



No. 2067—6 sizes, 32 to 42 inches bust measure.



No. 2105—6 sizes, 32 to 42 inches bust measure.

and summer costumes, or it can be made up very stylishly with a skirt of the same material and used for a spring or summer suit. Our model is of tan covert, finished in tailor fashion with rows of stitching. It closes with one button at the chest, and the neck is completed by natty lapels and a rolling collar. The back is fitted and the sleeves are in the usual coat style. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure, and requires for the thirty-six inch size three and a half yards of material twenty-seven inches wide, two and three-quarter yards thirty-six inches wide or one and three-quarter yards fifty-four inches wide.



No. 9382—6 sizes, 32 to 42 inches bust measure.



No. 2092—7 sizes, 32 to 44 inches bust measure.

Tailored Shirt-Waist Suits

Nos. 2095-2088 (15 cents each).—This jaunty suit consists of a shirt waist of the new striped madras (white with a hair-line stripe of navy blue) and a dark-blue serge skirt. The waist is made in the most approved tailor style, and has three rather deep tucks on each side, stitched down to yoke depth, near the

sleeve. The closing is formed in the new way, without the usual box-pleat. The back is perfectly plain and has its slight fullness gathered into the waistline. The sleeves have the short stiff cuffs that fashion calls for in this type of waist. An embroidered linen collar is worn at the neck, but a collar of the material can be substituted if desired. The pattern is in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six can be made of three and three-eighths yards of material twenty-seven inches wide, two and one-quarter yards thirty-six inches wide or two yards forty-four inches wide.

The skirt (No. 2088) is in the nine-gored pleated style and is stitched in slot-seam effect to deep yoke depth. It is trimmed around the bottom with bands of the material. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six can be made of six and one-half yards of material thirty-six inches wide or five and one-eighth yards forty-four inches wide. It is four and seven-eighths yards around the bottom.

Nos. 2093-2111 (15 cts. each).—An Alice blue and white checked and figured cotton made this pretty suit, although almost any kind of wash fabric, pongee, foulard or thin woolen is appropriate for the purpose. The waist has a new style closing in the center-front, stitched in tuck effect, and two tucks on each shoulder near the sleeve, stitched down to yoke depth. On the left side is a jaunty pocket, but this can be omitted if desired. The back has two tucks on each side, stitched down from the shoulder seam to yoke depth. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. For the thirty-six inch size you will need three and a half yards of material twenty-seven inches wide or two and one-quarter yards of the thirty-six inch goods.

The skirt (No. 2111) has nine gores, with a double box-pleat in the center-front and lapped side seams. It is four and a half yards around the bottom. The pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure. The twenty-six inch size will require seven yards of material twenty-seven inches wide or five and three-eighths yards thirty-six inches in width.



2093

2111



2093, Ladies' Shirt Waist
2111, Ladies' Skirt



2095, Ladies' Shirt Waist
2088, Ladies' Pleated Skirt



2095

2088

New Styles in Jumper Gowns



1759



1888



1589



1759, Ladies' Skirt and Jumper

1888, Ladies' Double Box-Pleated Skirt

1589, Ladies' Jumper Skirt

No. 1759 (15 cents).—Linen in a cool and delightful shade of lavender was used for this attractive jumper suit, but the pattern is just as well adapted for voile, Panama, light-weight serge, taffeta or summer silk, piqué, lawn, chambray, etc. The jumper shown in the illustration is trimmed with a collar of allover embroidery and edged with insertion and narrow lace. The skirt is one of the four-gored models that are so easy to make, and can be trimmed with folds in overskirt effect or left plain, as preferred. The pattern is in five sizes, from twenty-two to thirty inches waist measure. The twenty-six size will need twelve and a half yards of material twenty-two inches wide or seven and three-quarter yards thirty-six inches wide.

Our model is worn with a guimpe of allover embroidery. The very latest styles in guimpe patterns can be found on page 691.

No. 1888 (15 cents).—Black and white checked woolen was chosen for this jumper costume, which is in the suspender style. The model shown in our illustration has a skirt cut with nine gores and laid in double box-pleats, which give it a very stylish flare around the bottom. The side-front gores are extended into shaped straps, which are joined over the shoulders by three straight straps of velvet ribbon to the applied straps coming from the waistline in the back, thus forming a sort of suspender effect. However, if one desires, the skirt can be made up with-

(Continued on page 721)

Examples of the Popular Tailored Blouse



No. 2072—6 sizes, 32 to 42 inches bust measure

No. 2072 (15 cents).—A pleasing waist, easy to make and one which will wash and iron well, is here illustrated. This waist fits trimly about the neck and shoulders, but is sufficiently easy to be perfectly comfortable. The back is well cut, the front blouses prettily and there is no unsightly fulness to bag under the arms. Narrow tucks in groups of two are stitched to yoke depth in front, but are confined their whole length in back. A double box-pleat forms the closing. One of the features of the waist is a shirt sleeve finished with a turn-back cuff to correspond with the collar. This sleeve should be used when piqué, linen, madras or any stout material is selected, but since the design makes a thin waist of the daintiest type a puff sleeve is also included in the pattern, to be used when dimity, lawn and batiste are employed. Either a long cuff to the wrist, or a short band reaching just below the elbow, finishes the sleeve last mentioned. A velvet ribbon cravat replaces the customary bow of silk, and is a new touch. For a medium figure measuring thirty-six inches bust, three and five-eighths yards of material twenty-seven inches wide will be quite enough.

No. 2061 (15 cents).—A waist of very distinct style is the result of this happy combination of scalloped edges and tucks. There is a front and side-front portion, as our sketch plainly shows. Both edges of the front are scalloped, the closing edge to the waistline and the other edge only to yoke depth; while, if a plainer effect than the one described is desired, it can be obtained by cutting off the front scallops and turning a hem on the then straight edge. After a lengthwise tuck is laid in this piece, it is joined to the side-front. A mannish shirt sleeve may be used or the stylish leg-o'-mutton sleeve which is also included in the pattern. All sorts of materials that have body and firmness are very satisfactory made up in this manner—among others, taffeta, pongee, linen, crash and piqué. The model here illustrated was developed in tan jalapa, with medium-sized pearl buttons for the only trimming. A turnover collar should be made of the waist material, and a variety of tiny bows, both of ribbon and of lawn, arranged to wear with it. Three and one-quarter yards of twenty-seven inch goods or two and five-eighths yards of thirty-six inch will be found necessary for a woman of medium size.

No. 2106 (15 cents).—A fad of the season, recommended both for its charm and novelty, is the use of pink and blue trimmings on white waists. This touch of color is considered the smartest thing possible and appears only on high-priced models. Our waist was designed for this style of decoration, and can be made of linen, lawn or piqué. The collar, cuffs and band should be of the same kind of material, but in a contrasting shade. If this idea is not fancied by all,

the waist may be entirely in one color, with self trimmings. A removable chemisette fastens down the front and is topped by a turnover collar. The back of the waist is plain, but not tight-fitting, and the front has two wide tucks at each side. Both a shirt sleeve, finished in the regulation manner, and a tucked sleeve, that can be made full or elbow length, are suitable, so the two sleeves are given in the pattern and the final choice is left open. Such a waist looks stunning with a plain white skirt or with a white coat suit. It will take three and seven-eighths yards of twenty-four inch goods or two and one-eighth of forty-four inch for the thirty-six inch size.

THE waist in all the simple tailored forms will be very much used for general wear during the spring and coming summer. So marked is this desire for tailored effects, even in dressy waists, that many expensive summer blouses of sheer fabrics are untrimmed save for conventional designs in hand embroidery, like dots and small crescents. These waists button in the back and are finished with collars. The sleeves are usually half length. In the strictly tailored garments, those models which button in front with regulation shirt pleats are most in favor. These are finished with the full-length sleeve and starched cuff, and are to be worn with linen collar.

Shirtings in striped patterns showing some color are being advanced by houses that specialize on mannish effects in waists. These new fabrics have created a favorable impression. Most of the new striped lingerie waists are very full, many of them being hand-tucked or hand-pleated both front and back, the result being a very full waist. They are trimmed in front with very broad frills, some of which are lace-edged and others finished with hemstitching. These frills are side-pleated and, owing to their width, graduated toward the waistline.

Sometimes there are two frills, one overlapping the other and both turning to one side. Again, the single large frill is arranged in jabot form down the center pleat, and other models show the center pleat with frill on each side in the so-called Marie Antoinette style, but with the frill much wider than was used last season.

The sleeves of these waists are also frill-trimmed, most of them having turned-back cuffs trimmed with the deep-pleated frills, which extend up over the fulness of the sleeves. The sleeves are from three-quarter to seven-eighths long, and are thus indicative of the tendency toward the longer effects for spring.

These novelty waists are almost without exception finished with matching collars, which are either frill-trimmed or have broad stock ties with frilled ends, to be tied in a smart bow, thus adding to the frilled effect in the front of the waist.



No. 2061—6 sizes, 32 to 42 inches bust measure.



No. 2106—6 sizes, 32 to 42 inches bust measure.

Useful Styles in Guimpes or Embroidered Shirt Waists



1156, Ladies' Slip or Guimpe

9572, Ladies' Shirt Waist or Slip

9100, Ladies' Shirt Waist or Slip

1372, Ladies' Shirt Waist or Slip

2071, Ladies' Shirt Waist or Slip

No. 1156 (15 cents).—This pattern can be used for either a slip or guimpe, to be worn under a transparent waist or a jumper, or a pattern for an embroidered shirt waist. Our model shows it made of thin white lawn and decorated with shadow embroidery in chrysanthemum pattern. The sleeves can be either long or short. The pattern is cut in five sizes, from thirty-two to forty inches bust measure, and requires for size thirty-six three and three-quarter yards of material twenty-two

inches wide, three and a half yards twenty-seven inches wide or two and three-quarter yards thirty-six inches wide.

No. 1372 (15 cents).—This illustration shows a waist suitable for dressy occasions. It is of very sheer lawn, trimmed with lace and embroidery. The puffed sleeves are also trimmed with lace bands on the cuffs. The collar of this waist is in three styles, square, high or V-shaped. The fulness for the

(Continued on page 722)

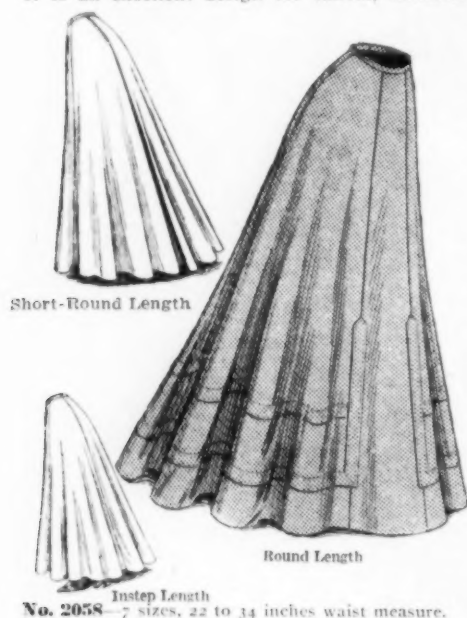
Stylish and Serviceable Skirts



No. 2117—6 sizes, 22 to 32 inches waist measure.

can be made either in inverted pleat or habit style, as one prefers. The pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure, and requires for size twenty-six seven and one-quarter yards of material twenty-seven inches wide, five yards thirty-six inches wide or four and one-eighth yards forty-four inches wide. The width of the skirt around the bottom is four and three-quarter yards.

No. 2104 (15 cents).—This is the very latest idea of Dame Fashion for a petticoat, and is made in two pieces, with inserted pieces at the lower edge. It is an excellent design for taffeta, heatherbloom, pongee, mohair or white



No. 2058—7 sizes, 22 to 34 inches waist measure.

petticoats of muslin, cambric, lawn, etc. The pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure, and requires for the twenty-six inch size five and five-eighths yards of material twenty-two inches wide or three and a half yards thirty-six inches wide. It is four and one-eighth yards around the bottom.

its mode of arrangement. The detail of collar and cuff trimmings, as well as the shaping and placing of pockets and their trimmings, is an important feature in the spring fashions. Embroidered linen, piqué and fancy striped livery linens are used for collar and cuff facings. Great importance is attached to these details, and the exclusive dressmakers and tailors carefully guard any specially interesting points of this kind, with a view to keeping them exclusive to his own product.

Tussah—plain, striped or checked, or dotted in self-color, bordered, striped or dotted in contrasting colors—is claiming an important place among the new materials, and plain tussah soutached in self-color has been one of the most pronounced features of the spring. Stripes are especially favored among the foulards, and the striping is accomplished in many original ways, stripes of dots alternating with plain stripes, stripes of tiny colored dots on a white ground alternating with stripes of tiny white dots on a colored ground, etc., etc.

No. 2117 (15 cents).—A smart skirt of dark-blue cheviot trimmed with braid is here shown. It is made with eleven gores, and has alternate side gores lengthened by box-pleated portions and back gores in two sections. This model is suitable for Panama, broadcloth, serge, mohair, taffeta, peau de soie, tussah silk, linen, etc. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure, and requires for the twenty-six size ten and one-quarter yards of material twenty-two inches wide, five and three-quarter yards thirty-six inches wide or four and seven-eighths yards forty-four inches wide. It is four and seven-eighths yards around the bottom.

No. 2114 (15 cents).—This is a very pretty model for a dressy summer gown of organdie, swiss, marquisette, etc., or for silks or light-weight woollens. It is made with nine gores, and is tucked to graduated yoke depth on each side of the front breadth and trimmed to deep flounce depth with clusters of fine tucks placed above nun's tucks. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure, and requires for size twenty-six thirteen and three-quarter yards of material twenty-four inches wide, eight yards thirty-six inches wide or six and a half yards forty-four inches wide. It is five and a half yards around the bottom.

No. 2058 (15 cents).—This is one of the five-gored styles that are suitable both for firm woollens of all sorts and linen, piqué, duck, etc. The back



No. 2114—6 sizes, 22 to 32 inches waist measure.

A SOMEWHAT peculiar trimming fancy, but by no means unattractive, is to line with ribbon the various shades of very handsome galloons which the present fashions have brought to the fore. The ribbon is, of course, not of precisely the same color, and is frequently a trifle wider, so as to form a sort of additional edge. This sort of trimming, instead of being sewed at both edges on the robe or garment, is fixed by the upper edge only, and slightly full, so that at intervals the contrasting lining is visible. Another novel manner of treating galloon is to run it on the robe by both edges, but not stretching it out to its entire width, so that it stands up in a sort of gathered rouleau. This is a mode resorted to when such trimming is placed on the extreme foot of the skirt or on the hem of the basque or sleeves. The result is excellent.

This year is one of great refinement in taste. It is not sufficient for a trimming to be in itself pretty, but it must be rendered even more so by



No. 2104—7 sizes, 22 to 34 inches waist measure.

A Foulard Gown and a Stylish Frock of Cotton Voile

Nos. 1860 (10 cts.) 1648 (15 cts.)—This lovely gown is made of brown and white satin foulard, trimmed with lace insertion in the modish écaru tint. The jumper waist is worn over a guimpe of allover lace to match the color of the insertion. Our model is made to slip on over the head, and has the body and Japanese sleeve portions cut in one piece. The front can either be made open all the way down in vest effect and united by straps of braid, ribbon or velvet, or it can be cut out in square yoke effect, as shown in the illustration on this page. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two and a half yards of material twenty-two inches wide, one and seven-eighths yards twenty-seven inches wide or one and three-eighths yards forty-four inches wide.

The skirt (No. 1648) is in the five-piece circular style, and requires for the twenty-six inch size nine yards of material twenty-two inches wide or five and five-eighths yards thirty-six inches wide. It is four and seven-eighths yards around the bottom, and is cut in five sizes, from twenty-two to thirty inches waist measure.



1860, Ladies' Jumper
1648, Ladies' Skirt



2090, Ladies' Jumper
2116, Ladies' Skirt

Nos. 2090 (10 cts.) 2116 (15 cts.)—Pale-blue cotton voile was the material used to make this pretty dress, but the design is suited to woolens, silks, linen or other firm washable materials. The dainty little jumper, worn over a guimpe of dotted swiss, is trimmed with lace insertion and laced together with narrow velvet ribbons, and is cut with deep tabs extending over the sleeves. The pattern comes in five sizes, from thirty-two to forty inches bust measure.

For the thirty-six size, one and seven-eighths yards of material twenty-two inches wide will be needed, one and three-eighths yards twenty-seven inches wide or one and one-eighth yards thirty-six inches wide.

The skirt (No. 2116) is tucked to yoke depth on each side of the front and has a five-gored upper portion lengthened by a straight tucked flounce. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires ten and one-half yards of material twenty-seven inches wide.

Smart Summer Frocks



1691, Ladies' Blouse Waist
1619, Ladies' Skirt

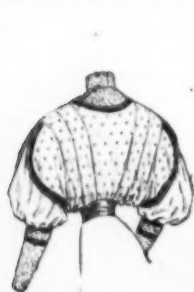
1823, Ladies' Blouse Waist
1530, Ladies' Tucked Skirt

1716, Ladies' Jumper Shirt Waist
1220, Ladies' Skirt

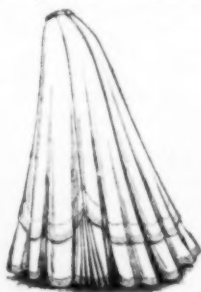
Nos. 1691-1619 (15 cents each).—Blue and white foulard was used for this pretty frock, but the pattern is just as appropriate for washable materials or light-weight woolens. The blouse waist has wide armholes and sleeve-caps in the Japanese style. It has a deep yoke in vest effect of allover lace, and sleeves trimmed in the very latest fashion with ruffles of lace.

light voile, cashmere, poplin, henrietta, chiffon broadcloth, wash fabric, etc., can be substituted for its development if preferred. The waist closes in the center-back and has the tucks very gracefully arranged across the front. The prettily shaped yoke is of allover lace edged with a band of the silk. The sleeves are in puff effect, tucked and gathered into fitted cuffs of the

(Continued on page 720)



1691



1619



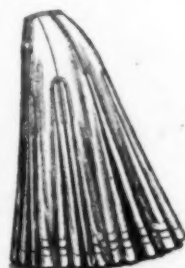
1823



1530



1716



1220

The pattern comes in five sizes, from thirty-two to forty inches bust measure, and requires for any size, six yards of material twenty-two inches wide, four and one-half yards twenty-seven inches wide, three and one-half yards thirty-six inches wide, or two and three-quarter yards forty-four inches wide.

The skirt (No. 1619) is cut with five gores and has the upper part lengthened by a five-gored flounce, pleated at each seam. The pattern is in five sizes, from twenty-two to thirty inches waist measure, and requires for any size, with nap or one way, eight and a half yards of material twenty-seven inches wide or seven and three-quarter yards thirty-six inches wide; for any size, without nap or up and down, eight yards of material twenty-seven inches wide or six and one-quarter yards thirty-six inches wide. It is five and three-quarter yards around the bottom.

Nos. 1823-1530 (15 cents each).

—This lovely gown shows the great use that is made of tucks on many fashionable toilettes this season. Brown voile was chosen for our model, but satin, messaline, peau de soie or any preferred silk, light woolens,

Novel and Effective Styles

No. 1953 (15 cents).—A serviceable guimpe dress for a little girl is here shown made of navy-blue serge and trimmed with red braid and brass buttons. This is worn over a tucked guimpe of white lawn, with stock and sleeveband of allover embroidery. This little dress would also be very smart and serviceable for summer wear if made of pale-blue or pink chambray and trimmed either with embroidery insertion or fancy cotton braid. It could be worn over a guimpe of tucked lawn or all-over embroidery. It is also an extremely pretty style for a best frock of silk or woolen for spring wear. Voile in a light shade of brown is recommended. The pattern is cut in four sizes, from six to twelve years, and requires for the eight-year size two and three-eighths yards of material thirty-six inches wide or one and seven-eighths yards forty-four inches wide. The guimpe requires one and seven-eighths yards of yard-wide goods.

No. 1727 (15 cents).—This jumper suit is very pretty and youthful, and has many real virtues as well. In the first place, skirt and waist are joined together, and that means no pinning in the back and no belt to bother with. Then there is an economical advantage, since a guimpe, which can easily be replaced, bears the brunt of wear and tear and soil, leaving the dress proper as good as new. Half-inch tucks, turned and stitched to simulate slot seams, decorate the waist of our model, and the same effect is carried out in the skirt. Our model is made of one of the new striped woolens, but silk or washable materials can be used instead if preferred. The pattern is in five sizes, from thirteen to seventeen years, and requires for the fourteen-year size seven and three-quarter yards of material twenty-two inches wide, six and one-eighth yards twenty-seven inches wide, five yards thirty-six inches wide or four yards forty-four inches wide.

Nos. 1773-1444 (15 cents each).—It is not always an easy matter to find a waist that is a distinct novelty and is at the same time dressy enough for all occasions, and can, above all, be made at home without difficulty. No. 1773 possesses all these requisites for popular approval. It is dressy enough for wear at informal evening gatherings, luncheons, theaters, etc., and yet is perfectly appropriate also for church or home wear. Pale-blue and white foulard with a tucked vest and sleeves of white mousseline de soie and revers of blue satin is the lovely combination of materials shown in our illustration, but if a cheaper waist is desired,



1953, Girls' Dress with Guimpe

1727, Misses' Jumper Dress

1773, Ladies' Waist
1444, Ladies' Skirt

less expensive materials, such as cashmere, nun's-veiling, albatross, China silk, etc., can be substituted for its development. The waist is cut very full, and blouses fashionably over the belt. At the shoulders the fulness is stitched in tuck effect to yoke depth, while smart revers turn back from the long tucked vest. In this illustration the sleeves are tucked in a manner that gives them a pretty ruffled effect, but the new long mousquetaire sleeves with Venetian wrists can be used instead if liked better, as both styles are given in the pattern, which is cut in five sizes, from thirty-two to forty inches bust measure, and requires for any size, five and three-quarter yards of material twenty-two inches wide, four and three-quarter yards twenty-seven inches wide, three and five-eighths yards thirty-six inches wide or two and three-quarter yards forty-four inches wide.

The skirt (No. 1444) has a seven-gored upper portion that can either be tucked or gathered at the top, as preferred. This is lengthened by a gathered flounce. The pattern comes in five sizes, from twenty-two to thirty inches waist measure, and requires for the twenty-six size nine and one-quarter yards of material twenty-seven inches wide.



1953

1727

1773

1444

Improving the Appearance

It is this time of the year that is borne in upon one the shocking way the average woman neglects her hair. I say the average woman, for I do not mean the smart and fortunate lady of society with a first-class lady's maid and unlimited money to spend at her hairdresser's—a woman, so my hairdresser told me, who spends ten dollars a week having her hair washed, dyed and curled. She has no excuse, and needs none, for her hair. It is the average woman who is content, as the winter months pass, to let her hair become more and more neglected.

With the spring comes the universal plaint, "Oh, my hair is horrid, so lifeless and dull, and falling out *literally* in handfuls." I love that clinching word *literally*, when the average woman, by neglect, has short and scanty hair—unjustifiably short and unjustifiably scanty.

The old superstition dies hard, or never dies. Who is it implants in a woman the one that it is foolish and unlucky to wash the hair in winter? Nurses, mothers, friends, all hand it on. Just as at the beginning of this century for a woman to take her bath more than once a week was held to be debilitating and injurious to the health. The result is the scalp gets covered with dirt and scurf and waste hairs, perished and clogged with dirt, the live hair becomes entangled and the hair withers and perishes, falls out, turns prematurely gray, gets faded and tousled.

Of course it must. Look at the dirt of winter—one's hands, one's clothes, one's furniture. Imagine those neglected and uncleared. But the hair is supposed to be different, and nine average women out of ten will say, "Oh, I never wash my hair in the cold weather." Now, not only is it bad for the hair—and demonstrably so, for the hair quickly revenges itself for neglect—but it is bad for the general health of the body. Nervous headaches, a worried, confused brain are but two of the symptoms.

Never, under any circumstances, go to bed with the hair wet. If you do, you run a great risk of taking cold. When the hair is once clean, a good stimulant rubbed in will do wonders to promote growth. I will give you an inexpensive and excellent recipe to be applied to the scalp twice a week: California brandy, one pint; salt, one teaspoonful; quinine, one scruple. Shake the mixture well.

Neuralgia is never made worse by washing and drying the hair. It is more likely to persist if the hair and head be dirty. After home-washing, friction is good. Get a little pure spirit—gin, whisky or pure alcohol—and take a little in both hands and rub the scalp vigorously. It will produce a glow, be excellent for the hair and prevent any remote chance of a chill.

If you want your hair to be luxuriant you should massage it every night. Head massage consists in moving the scalp over the skull, with three different motions. These movements are done with the fingers, the tips of which are put on the edge of the hair at the forehead and pressed firmly, but not hard, with a circular motion, by degrees bringing the fingers back to the middle of the head. By this means the scalp will move under the fingers, and the fingers themselves

are drawn after a moment to a new spot, as is necessary in order that the whole head may be treated. Next the thumbs may be placed either side of the two cords at the back of the neck, and the fingers are put together in the center at the beginning of the hair. Still holding the thumbs rigid, the fingers are moved with circular pressing motion over the scalp, until the back of the head has been treated and the fingers have gone to that portion already massaged.

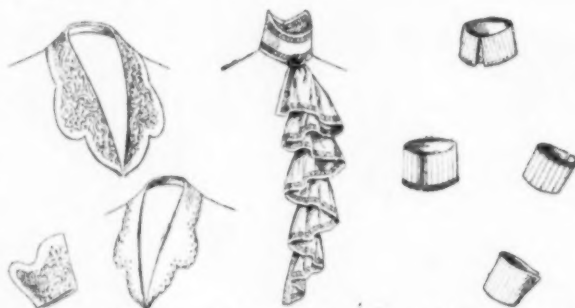
Lastly, the thumbs are put before the ears and the sides of the scalp, hitherto untouched, are massaged as front and back have been. Not more than five minutes need be consumed daily at this, although if a person can spare ten minutes so much the better. At the close the blood will be felt flowing briskly and one will be distinctly conscious of an element of stimulation. This treatment should always be given after an application of tonic, for the medicine is then taken into the scalp and works directly upon the hair roots, as it cannot if left on the surface.

As to the scalp, it needs massaging regularly, for at times it tightens and becomes almost fastened to the skull, and when this is the case the blood circulation is impeded if not checked; then the scalp lacks nourishment, and so is unable to supply the hair roots. This condition is frequently the result of thin hair or that turned prematurely gray.

A very good pomade that often works wonders in arresting premature gray hair can be made as follows: Precipitated sulphur, 30 grains; resorcin, 20 grains; prepared lard, 1 ounce. Mix well and apply to roots.



No. 2006—6 sizes, 32 to 42 inches bust measure.



No. 2000—3 sizes, small, medium and large.



No. 2110—6 sizes, 32 to 42 inches bust measure.

No. 2096 (15 cents).—This pretty shirt waist buttons in the back. It has a prettily shaped yoke, and can be trimmed with insertion, as illustrated, or left plain, as desired. The sleeves can be short, with jaunty turn-back cuffs, or continued to the wrists by long fitted cuffs, as preferred. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires three and one-half yards of material twenty-four inches wide or two and three-eighths yards thirty-six inches wide.

No. 2060 (10 cents).—This pattern contains all the very newest styles of collar and cuff sets for ladies and misses. The pattern is cut in three sizes, small, medium and large. For the jabot and collar you will need one and a half yards of material thirty-six inches wide; for the coat set, five-eighths of a yard of the same width, and for both the straight and circular turnover collar and cuffs, one-half a yard for each set.

No. 2110 (10 cents).—This is one of the very prettiest of the many varieties of jumpers that are now fashionable. Our model is of black taffeta, trimmed with silk soutache and laced together with velvet ribbons, but allover lace, embroidery, woollens or wash fabrics can be used for its development if preferred. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six needs one and three-quarter yards of material twenty-two inches wide or one and a half yards thirty-six inches wide.

Dressing Sacques and Underwear

No. 2112 (15 cents).—One of the very newest and prettiest styles of negligees is shown in this illustration. China silk in a delightful shade of lavender was used for our model, but lawn, batiste, dimity, French flannel, etc., can be substituted for its development if preferred. The garment is cut with a deep yoke of the material, striped with lace insertion, and has an accordion-pleated lower portion hanging loose to the lower edge. If preferred, however, this lower portion can be gathered onto the yoke, as shown in the back view portrayed in the illustration. Two separate styles of sleeves are given in the pattern—the pleated sleeves shown in the figure view of the illustration, and the flowing sleeves divided up the outer arm shown in the smaller view. The pattern of this dainty dressing sacque comes in six sizes, from thirty-two to forty-two inches bust measure. For the thirty-six inch size, you will need four and three-quarter yards of material twenty-four inches wide, four and three-eighths yards twenty-seven inches wide, or three and one-eighth yards thirty-six inches wide.



No. 2112—6 sizes, 32 to 42 inches bust measure.

No. 1980 (10 cents).—The illustration shows a dainty corset cover with a straight upper edge suitable for embroidered flouncing, of which material it will require one and three-eighths yards. The lower diagram explains the construction of the cover very clearly, and after it has been cut out the work is all but over. A belt of beading finishes the lower edge.



No. 1980—7 sizes, 30 to 42 inches bust measure.

The Japanese shoulder and large armhole, as well as the kimono sleeve, are still popular in negligée dressing sacques. These effects have met with great success. Some beautiful garments embodying this idea are being shown for spring, made of soft China silks, chiffons and crêpes. The laces employed for these elaborate models include Irish crochet, baby Irish, Italian filet, point Venise, etc., either in the real or imitation.

The underwear shown this year embodies all the latest fashion developments, and is dainty in the extreme. In fact, daintiness and quality are the two factors first considered in garments of this sort.

Every season sees a better grade of muslin underwear brought out and demanded. In the cheaper grades, the models are well made and follow the latest fashion lines. The more expensive models are characterized by the daintiness of the trimmings, the cut of the garments and the quality of the materials. Ribbons are employed in great profusion.

Fashion continues to accentuate slenderness; therefore the soft, sheer, hand-made French muslin underwear, with hand-

done embroidery, is especially favored. Matched sets are particularly favored, and can be made at home very inexpensively. These comprise corset cover or chemise, drawers and nightgown.

Underwear is now made of much finer material than used to be the case. Fashion demands that lingerie shall be soft and sheer, and take up as little room beneath the outer garments as possible, so as to make the figure appear slender.

No. 2099 (15 cents).—This dressing sacque is so very easy to make it will delight the heart of any woman who has not much time to spend in sewing.



No. 2099—6 sizes, 32 to 42 inches bust measure.

The front and back are cut on a fold of the material, and the only seams in the garment are under the arms. The fullness is laid in tucks on the shoulders stitched down to graduated yoke depth, and is tucked in box-pleat effect in the center back. The dressing sacque slips on over the head. Lawn, chambray or any washable material, China silk, French flannel, etc., can be used to make this design. There are six sizes in the pattern, from thirty-two to forty-two inches bust measure. Size thirty-six will take four and one-quarter yards of material twenty-four inches wide or two and one-half yards thirty six inches wide.

No. 1990 (10 cents).—The newest things in underwear are the one-piece drawers shown in our sketch. Stout women, and slender ones, who wish to obey the latest mandate of Fashion and reduce the apparent size of the hips as much as possible, will be pleased by the perfect fit and lack of all fullness for a given distance below the waistline. By examining the sketch, one sees how simple the construction of these drawers is. The whole thing is in one piece, and making the garment consists of finishing the lower edge with lace or embroidery, closing the leg seam and sewing a casing at the top to hold a tape. English longcloth, Persian lawn and a firm quality of batiste are suggested as the proper materials. For a figure of medium size, these drawers will require one and three-quarter yards of material thirty-six inches wide.



No. 1990—6 sizes, 22 to 32 inches waist measure.

A Pretty Kimono and an Empire Wrapper



1326

No. 1326 (15 cents). — The dainty kimono shown in our illustration is of white lawn with a black ring polka dot and has a stitched band of washable cretonne around the neck and running down each side of the center-front. It is fastened slightly at the left side by fancy frogs of cotton braid. The sleeves are in flowing style, and are trimmed with bands of cretonne to correspond with the front. In this model they are full length, but if preferred they can be in three-quarter style. The back of the garment is cut with a bias seam down the center, which makes it hang gracefully. If a short kimono is preferred, the garment can be made up as shown in the small view at the left of the illustration, as the pattern is perforated for the shorter length. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for the thirty-six inch size eight and three-quarter yards of material twenty-seven inches wide or eight yards thirty-six inches wide.

No. 2113 (15 cents).—This wrapper is in one of the modified Empire styles that are always so graceful and pretty. Challie with a white ground, bright-red polka dots and narrow black hairline stripes was used for our model, but the design is suited for lawn, gingham, chambray, dimity, China silk, flannel, etc. The sleeves are made with the popular deep armhole effect. There is a yoke of allover lace and an attractive garniture in bolero effect of the same material. The front fullness of the wrapper is laid in fine tucks beneath the yoke and the back is gathered into the short Empire body. If preferred, flowing sleeves can be used instead of the short puffed sleeves shown in this illustration. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six will require

1326, Ladies' Kimono



2113



1326

2113, Ladies' Empire Wrapper

eleven yards of material twenty-two inches wide, nine and five-eighths yards twenty-seven inches wide or seven and one-eighth yards thirty-six inches wide.

The lingerie effect prevails very largely in the handsome wrappers of the season. Though made of light woolen or silk, these garments are trimmed and elaborated in much the same styles as the lingerie dresses. In all the prettiest wrappers seen this spring light colors, of course, predominate. All white or white combined with some contrasting shade is very stylish. Pink, light blue, lavender and pale green are all popular. Laces of all kinds, particularly the filmy ones, are used largely, and ribbons, both plain and printed, are very effective decorations.

Kimonos are used a great deal. These are made of silks, crêpe materials and embroidered crêpe de Chine. The designs are large Japanese flowers, birds, Geisha girls, fans, etc.

Pretty Frocks for Misses' Wear



2083, Misses' Princess Dress

1183, Misses' Costume

2073, Misses' Dress

2063, Misses' Dress

No. 2083 (15 cents).—Princess frocks are just as pretty and appropriate for young girls of from thirteen to seventeen years of age as they are for their elders. Our model, shown in the left-hand corner, has the Princess front that gives a young girl's figure such a pretty slender appearance. Taffeta batiste in the new Copenhagen blue shade was chosen for our model, but almost any desired silk or woolen fabric or firm washable

material, such as linen, piqué, etc., can be substituted for its development if preferred. The waist is very prettily tucked in two clusters running across each side of the front, and the short puffed sleeves are similarly adorned. The skirt is also elaborately tucked. The dress closes in the center-back. The pattern is cut in five sizes, from thirteen to seventeen years. For the fifteen-year-old size, eleven and one-half yards of material

twenty-two inches wide, seven and one-quarter yards thirty-six inches wide or six yards forty-four inches wide will be needed.

No. 1183 (15 cents).—Blue and white polka-dot challie, with a guimpe of white lawn with a yoke of allover lace, was used to make this pretty dress, but the pattern is suited to all sorts of wash fabrics, light woollens and silks. The guimpe is made with



2083



1183



2073



2063

yoke depth at the top and has a cluster of tucks just above the waistline. It is trimmed down each side of the front with bretelles formed of insertion, but these and the stylish sleeve-caps that fall so gracefully over the sleeves can be omitted if preferred. The skirt has a straight top, shirred at the waist-

a plain front of the lawn with its slight fullness gathered into the waistline. It closes in the back in the usual manner, and has full sleeves, finished by rather long fitted cuffs. The dress has a blouse front, gathered beneath a shaped yoke of the material trimmed with fancy braid. It blouses slightly at the waistline above the shaped girdle, that is trimmed to correspond with the yoke. The front and backs are cut in one with the pointed caps that fall so gracefully over the guimpe sleeves, and are joined at the under-arm seams. The skirt has seven gores and is trimmed around the bottom with three deep tucks. It is sewed onto the waist. The pattern is cut in four sizes, from fourteen to seventeen years. It will take for the fifteen-year-old size, for costume, seven and three-quarter yards of material twenty-seven inches wide, six and one-quarter yards thirty-six inches wide or five and one-quarter yards forty-four inches wide. For the guimpe, two and three-quarter yards of material twenty-seven inches wide, two and a half yards thirty-six inches wide or one and three-quarter yards forty-four inches wide.

No. 2073 (15 cents).—This is another pretty frock in Princess effect. Our model is of white linen trimmed lavishly with embroidery insertion and hand embroidered with butterflies. The waist has a pointed yoke of allover embroidery and shoulder bands and wide Japanese sleeve-caps of embroidery insertion trimmed with narrow edging. The eleven-gored pleated skirt is stitched in tuck effect to graduated yoke depth on each side of the front breadth. The sleeves can be either short or long, as desired. The pattern comes in four sizes, from fourteen to seventeen years. For the fifteen-year size, eleven and five-eighths yards of material twenty-seven inches wide will be needed, seven and three-quarter yards thirty-six inches wide or six and one-eighth yards forty-four inches wide.

No. 2063 (15 cents).—This is a very pretty design for a girl's graduation dress or best gown during the summer. Our model is of white China silk, with a blouse waist having yoke and sleeve-caps of fancy filet net edged with lace insertion and trimmed with a graduated frill of the material. The sleeves are in puff effect, trimmed with bands of insertion, but long sleeves can be substituted if desired. The skirt is in two straight sections joined beneath the deep tucks. The pattern comes in four sizes, from fourteen to seventeen years. The fifteen-year size will require twelve yards of material twenty-four inches wide or eight and a quarter yards thirty-six inches wide.

No. 2082 (15 cents) (see illustration on this page).—This is a pretty model for the fine white dress that every girl should own for summer or party wear. The blouse waist can be made with either high or open neck, and is tucked to graduated

line, and is lengthened by a straight tucked flounce. The pattern comes in five sizes, from thirteen to seventeen years. Size fifteen will require nine and one-half yards of material twenty-four inches wide or seven yards thirty-six inches wide.

SEPARATE WAISTS of rather more elaborate construction than the ordinary school waist, for general wear, are a most necessary part of a girl's wardrobe. The tailor-made suit is such a very important part of a girl's wardrobe that it is apt to appear in the guise of a matinee costume as well as for walking and for regular everyday use. In this contingency, it is necessary to have a fairly generous supply of fancy separate waists. Embroidered silk net and chiffon are used for these waists. They are trimmed with insertion of Valenciennes, Cluny, baby Irish and plain net, and also with narrow and medium width braids.

A very attractive waist of taffeta and net had a guimpe and front panel of écaré taffeta embroidered in pale green. The rest of the waist was of deeper tan chiffon cloth, which was tucked both in front and back and made with narrow insertions of Cluny. The sleeves were full puffs, finished with bands of the



No. 2082—5 sizes, 13 to 17 years.



Attached Skirt



embroidered silk. Tiny fine stripes in fine soft silks are very popular for young girls' waists. These are worn in all the colors, deep blue and white, pale blue and white and yellow and white being among the favorites. Two shades of pink and two shades of blue—all in the narrowest stripes, so that at a little distance an effect of plain material is produced—are also popular combinations. These waists are made with cuffs of lingerie or lace and little chemisettes or guimpes of the same when intended for rather dressy occasions. They are also made on the regular tailor lines, to be worn with linen collars and bows of plain satin or velvet.

Net waists for girls are also used for wear with afternoon suits. They are quite simple, many of them not being trimmed with any additional material excepting stitched bands of silk, satin or crêpe de Chine. Others have yokes of Valenciennes and Valenciennes undersleeves. Velvet ribbon and flowered ribbon are also used to trim these attractive waists. Flowered crêpes and flowered silks are also sometimes used for separate waists.

Styles of the Month for Children



No. 2065—4 sizes, 8 to 14 years.

frock in its natural color—tan. Two lines of narrow soutache braid in the same shade decorate the skirt and appear on yoke-straps and sleeve-caps, while the tiny gilt buttons that are so suitable for children brighten the dress and finish it most appropriately. For a girl of eight, three and three-quarter yards of yard-wide material will be required to make up this model.

No. 2066 (15 cents).—One of the newest fancies in small dresses are those with front panels running from neck to edge of hem. The rest of the dress is made as usual, and is composed of a tucked waist and full-pleated skirt, both of which are joined to the panel and to each other. This style is one of the most fetching seen this year, and has already become most popular. Our design closes in the back and is intended for wear over a guimpe. Dull blue chambray would be very satisfactory made up in this mode and trimmed with one of the blue-and-white cotton braids that are being so extensively used on wash dresses. White piqué is dainty for best, but white is no longer favored for every-day on account of the immense amount of laundering entailed, and there is every



Straight Side-Pleated Skirt



No. 2066—4 sizes, 4 to 10 years.

No. 2065 (15 cents).—The jumper effect of this little dress is well carried out by a deep V-shaped opening both back and front, the edges of which are held together by narrow straps of the material. This opening is outlined by two tucks stitched their entire length. Broad shoulder pieces, perfectly plain and without fulness of any kind, are sewn to the waist under the second tuck. A one-piece skirt is seamed up in the back, finished off for a placket and joined to the belt. For a between-seasons dress a fine twilled serge is unequalled, for this closely-woven material is warm, without being heavy or cumbersome. The guimpe may be of nainsook, lawn or a fine pin-dotted muslin, with long or short sleeves. Among the cotton materials shown this season are any number of bright plaided ginghams, very childish and serviceable. One especially good design is composed of square green blocks bounded by hairlines of brown on a white background. Insertions of Hamburg embroidery are used as a trimming, since this style of garniture possesses the necessary wearing qualities. For a girl of ten, three yards of material thirty-six inches wide will make the dress, and two extra yards the guimpe.

No. 2078 (15 cents).—Children's clothes can be made up so quickly and require such a small quantity of material that one really has no excuse for denying a child the pleasure of a new dress. Narrow tucks, stitched only for a few inches and then allowed to fly, make the waist-front blouse prettily, while other tucks of the same width are stitched flat in the back, as less fulness is more becoming there. A lining is used for the foundation of this waist, and is faced with allover lace or embroidered batiste for a yoke. When this has been done, the outside is arranged on the lining portions and tacked as required. A straight piece of the goods makes the skirt, which is, of course, attached to the waist. Pongee is especially good for tucking, and is recommended for this



Straight Skirt

No. 2078—4 sizes, 6 to 12 years.

indication that the summer will be a color season, with embroidered materials, calicoes, ginghams and figured stuffs of all kinds in high favor. If this dress is desired for a girl of eight years, five and one-quarter yards of material twenty-four inches wide or three and one-half yards thirty-six inches wide will be found none too much.

In making summer frocks for girls this season, the trouble is not to find a pretty style, but to decide which of the dozens of charming modes shall be discarded before the one chosen is selected, for where almost everything prepared for juveniles is so smart and artistic the choice becomes doubly hard. Mercerized cheviot, madras and the new silky-looking French ginghams are made into the most charming summer frocks for girls who are still wearing short skirts. White embroidery, straps and tabs of white linen or piqué and even coarse laces are used for trimmings. A dainty little frock of pink and white French gingham has a large bertha of white piqué. Another delightful costume is of pale-blue chambray, with a fancy bertha of tucked white lawn and lace. This frock is worn over a tucked lawn guimpe. A remarkably smart and pretty summer frock of fine white India linen, intended for a girl of eight years, has a yoke formed of alternate tucks and lace insertion, finished by a bertha, with tab points over the sleeves and stole ends nearly to the waistline in front formed of lace and insertion.

A great deal of lace and embroidery beading with narrow ribbons or velvet run through is used on children's frocks this season. And ribbon sashes, plain or fancy, appear on almost every frock that is at all elaborate.

White stockings are still considered the smart thing for little tots to wear with all sorts of light-colored costumes. Very odd these tiny white legs look coming out from beneath the modish black silk coats. But Dame Fashion sanctions the combination, so critics are silent. In headgear for the little ones, straws will predominate, and all the modifications of the poke bonnet will be seen.

The Latest Modes for Juveniles

No. 2075 (15 cents).—This pretty dress is one of the many useful and serviceable styles for little folks that are intended to be worn over guimpe. The model illustrated is of pale-blue and black polka-dotted lawn, and is made with a Gabrielle front and an attached straight skirt. It is trimmed with very effective straps of plain white lawn bound with pale blue. The guimpe is of white lawn with a square yoke of allover embroidery. This is a very pretty style for children's gingham dresses, as they can be trimmed most effectively and cheaply with bands of chambray. The pattern of this little frock is cut in four sizes, from six to twelve years, and requires for the eight-year size four yards of material twenty-four inches wide or two and three-quarter yards thirty-six inches wide.

No. 2079 (15 cents).—This pretty little dress is of bright pink chambray worn over a guimpe of white tucked lawn. The dress is, as can be seen by the illustration, extremely easy to make. It is cut with a front that is almost circular, and has a seam under each arm. It is joined on the shoulders by straps of the material fastened by buttons. The guimpe has a front with the fulness laid in clusters of tucks at the neck and shoulder seam and stitched down to yoke depth back and front. The full sleeves are in bishop style. The pattern is cut in four sizes, from two to eight years, and requires for the four-year size two and one-eighth yards of material twenty-four inches wide or one and three-eighths yards thirty-six inches wide for the dress, and two and a half yards twenty-four inches wide or one and seven-eighths yards thirty-six inches wide for the guimpe.



2079, Child's Dress with Guimpe
2075, Girls' Dress
2070, Child's One-Piece Dress

No. 2070 (10 cents).—A very pretty example of the new one-piece dress, intended to be slipped on over the head, is here illustrated. Pongee was used for our model, trimmed with bands of colored embroidery. The front and back of the frock are tucked in double box-pleat effect and stitched down to the long French waistline. A strip of the embroidery is used for the belt and to trim the square neck and shoulder-caps. This is an exceedingly pretty design for wash fabrics of all sorts, light-weight woolens or tussah, pongee or taffeta silks. The pattern is in four sizes, from two to eight years, and requires for the four-year size two and seven-eighths yards of material twenty-four inches wide or one and a half yards thirty-six inches wide.

No. 2108 (15 cents).—A jumper skirt is certainly a necessity to the school-girl who wants to appear up to date, and then it is such a pretty and serviceable garment that every mother should see that it forms a part of her daughter's spring and summer outfit. Our model is in navy-blue Panama trimmed with black velvet ribbon, but the pattern is suited to all seasonable woolens, silks and a wide variety of washable materials. The skirt is cut with nine gores and is pleated and stitched in tuck effect at the top. The front gore is extended in Princess effect, and forms a part of the jumper. The pattern is cut in five sizes, from thirteen to seventeen years, and requires for the fifteen-year size six and a half yards of material twenty-seven inches wide, four and three-quarter yards thirty-six inches wide or four and one-quarter yards forty-four inches wide. The skirt is four yards around the bottom.

A MOST attractive gown for a young girl seen recently was of dark-green voile. It had a band at the hem of the skirt of fancy silver trimming, and the bodice was embroidered very becomingly with silver. Across the bodice at back and front there were bretelles finished with soft folds of chiffon.

White cashmere makes a dainty evening or graduation frock for a girl. One was seen only last week. It had a pleated skirt and cross-over bodice, with a beautifully cut rounded girdle which took an upward tilt at the back. This was made of silver, and around the foot of the skirt there was a repetition of the silver in a Greek border band.



No. 2108—5 sizes, 13 to 17 years.



2075



2079



2079



2070

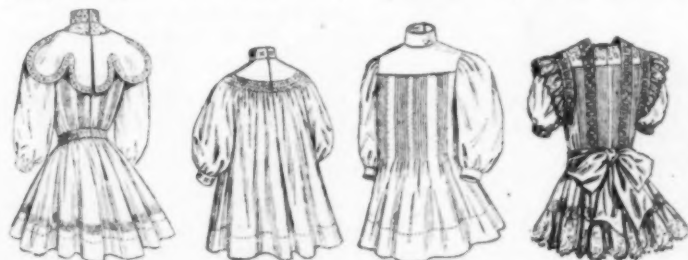
Styles for the Younger Members of the Family



2085, Girls' Dress 2080, Child's Tucked or Shirred Dress 2077, Child's Dress

No. 2085 (15 cents).—Every mother enjoys seeing her little daughter daintily dressed, and this can be accomplished at very small expense if the garments are made at home. The dress illustrated is a pretty, stylish frock and looks most attractive on a child, yet one can see at a glance that it requires only the greatest part of a single day to make. The waist is tucked both front and back. The tucks in front are secured for a few inches—just far enough to prevent fullness under the bertha—while those in the back are stitched their entire length. Of course, the bertha is not a necessary feature and, should one like the dress without it, may be omitted. Our main view shows a round neck, but by looking at the smaller view at the bottom of the page one sees the cunning yoke that is used when a high-necked yoke is desired. The sleeves are intended to be worn either long or short, and are completed by a narrow band in both instances. Five tiny tucks and a hem finish the one-piece skirt. The pattern is cut in five sizes, from four to twelve years, and will require five and three-quarter yards of material twenty-two inches wide for a girl of eight years.

No. 2080 (10 cents).—One of the prettiest of all the season's designs is this dress, and it has so many fetching features that the most attractive one is difficult to decide on. Certainly the front panel continued into a little round yoke deserves mention, while the short flowing sleeves, delightfully cool and summery, are also noteworthy. The front, back and sleeves of this dress are in one single piece, and this greatly simplifies the making. There are no separate sleeves to make and sew in and no joining of front and back to bother with. The body of the dress is tucked or shirred at the upper edge and then joined to the panel. A hem is turned on the bottom, under-arm and center-back seams closed and the dress is finished. If one does not care for the short flowing sleeves, the sleeve extension is left full length, gathered at the lower edge and sewn into a narrow wristband. Fine white nainsook is just the material to select for a best dress, while dimity, lawn or chambray would be more serviceable for every day. The pattern is cut in six sizes, from six months to five years, and requires for a child of two, two yards of thirty-six inch material.



2085

2080

2077

2077

No. 2077 (15 cents).—The sketch at the bottom of the page shows the construction of this dress very clearly, while the illustration at the top suggests an attractive mode of trimming. Groups of eighth-inch tucks are stitched to the waistline both back and front, from which point they are allowed to fly. This gives the required amount of fullness at the lower edge. The neck may be high or square, and the sleeves long or short. Persian lawn with bands of embroidery makes such a sheer little frock. The insertion is set in two straight lines down the front and back, along the hem and around the armholes. A sash of Dresden ribbon belts the frock in, and hair-ribbons to match should be provided. This would be an excellent pattern to use for the perfectly plain morning dresses that a child needs so many of. Gingham, in dark colors, and navy-blue calico with stripes or dots of white are the most serviceable and can be worn several times before laundering is necessary. This model can be had in six sizes, from one to six years, and requires three and seven-eighths yards of twenty-four inch wide goods, three and one-quarter of twenty-seven inch or two and a half of thirty-six for a child of four.

No. 2109 (15 cents).—This Frenchy little suit consists of a short Eton jacket in three sections and a circular skirt made to correspond. The lines of coat and skirt are most graceful. Very distinct is the outline of the former. It is shorter behind than in front.

(Continued on page 728)



No. 2109—4 sizes, 14 to 17 years.

Dainty Coats for Children



No. 1690—5 sizes, 6 months to 4 years.

style, gathered into band cuffs, or of the coat variety. The pattern is cut in five sizes, from six months to four years, and will require for the two-year size three and one-quarter yards of material twenty-two inches wide, one and three-quarter yards thirty-six inches wide, one and a half yards forty-four inches wide or one and one-quarter yards fifty-four inches wide.

No. 2084 (15 cents).—This little coat can be made either in full or shorter length, as desired. It is cut in the comfortable box style and has a loose back and straight front trimmed with a shawl collar of the material that continues down the front in the form of revers. The sleeves are in coat style, and can

ALTHOUGH white is always the most popular material for dresses for young children, an innovation this season is color. Gingham dresses for children from two to fifteen years are used to a great extent this season. For the little ones, these are seen in plaids, stripes, checks and plain effects, made in the Russian blouse, long waist and side pleated and box-pleated skirt style.

For older girls, gingham dresses are shown in blouse waist effects, pleated skirts, fold-trimmed, and in the regulation shirt-waist dress. The garments are trimmed with washable braids, fancy buttons, or a plain gingham, in contrasting shade with the colors appearing in the dress.

In short coats for the little ones, two styles vie—the box effect and the pleated coat. The materials employed are serges, light-weight broadcloths and fancy worsteds. Attractive lines of lingerie coats made of allover embroidery, piqué and dotted swiss are prominent. These have capes finished at the edge with ruffles of lace or the self-material edged with lace. Some garments have lace ruffles on the bottom of the skirt, in

No. 1690 (10 cents).—This is a smart and very easily made style for coats of cloth, silk, piqué, linen or duck. As shown in the different views of the illustration, it can either be used for a full-length coat or for a shorter garment. The front and back are perfectly plain, except for the pocket openings and the braid trimmings at the closing in the front. The neck can be finished either with or without a collar, and the sleeves can be in the bishop

be trimmed with turn-back cuffs of the material or finished in tailor fashion with rows of stitching, according to taste. The pattern is cut in four sizes, from six to twelve years, and requires for the eight-year size four and an eighth yards of material twenty-four inches wide, two and three-quarter yards thirty-six inches wide or two and a quarter yards forty-four inches.

No. 2074 (15 cents).—This pretty coat is made with a scalloped yoke and rolling



No. 2074—4 sizes, 2 to 8 years.

collar of the material. The front is double-breasted and has its fulness laid in two deep tucks on each side of the closing. The back is tucked in box-pleat effect and stitched down to the waistline. Either bishop or the usual coat sleeves can be employed, as one prefers. This is a very pretty model for cheviot, serge, flannel, cashmere, broadcloth, taffeta silk, tussah, pongee, linen, piqué, etc. The pattern is in four sizes, from two to eight years, and requires for the four-year-old size two and one-eighth yards of material thirty-six inches wide, one and three-quarter yards forty-four inches wide or one and three-eighths yards fifty-four inches wide.

matching pattern with that seen on the collar. These lingerie coats are most effective when made over colored silk linings.

Capes are again featured for the little ones. They are made of cashmere, in pretty shades of pink or blue, and white, daintily lined with soft silk in matching color with that of the cape proper. Little hoods at the back of the capes are effective.

In infants' coats, two styles are in favor. One shows the cape which falls over the shoulders carried on the left side in deep point to the waistline. The other is the regulation box coat in half or full length.

In infants' long dresses the graduated panel front is a successful novelty. The hand-embroidered panel front is shown in the most elaborate of christening robes. Others, less expensive models, have the embroidered panel set in and outlined by a series of fine tucks.

A novel idea in ribbon trimming is a rosette with short ends placed at the right side a few inches below the neck, while on the opposite side is a rosette with ends reaching half the length of the long dress.



No. 2084—4 sizes, 6 to 12 years.

Fashions for Small Boys



No. 1017—6 sizes, 4 to 14 years.

No. 1017 (10 cents).—This jaunty blouse is suitable for a boy from four to ten years of age. It can be made with a detachable turnover collar, or a separate linen collar can be worn if preferred. If desired, the back yoke facing can be omitted. Madras, chambray, gingham, percale, linen, duck, piqué, galatea, striped shirting, flannel, etc., can be used for this design. The pattern comes in six sizes, from four to fourteen years, and requires for the eight-year size two and five-eighths yards of material twenty-seven inches wide, one and five-eighths yards thirty-six inches wide or one and three-eighths yards forty-four inches wide.

No. 2107 (15 cents).—There is nothing like a Russian suit for a little boy. In no other style of costume does he appear to such advantage and look such a handsome, sturdy little fellow. Our model is of white linen, and shows the very latest type of suits of this sort. It is made with a double-breasted front, fastening with two rows of big pearl buttons, and has a fancy yoke facing both back and front, which, however, can be omitted in the back if preferred. The sleeves can either have their fullness laid in tucks from the wrists to cuff depth, or can be gathered into narrow wristbands, according to taste. The trousers are in the most approved knickerbocker style. Linen, piqué, duck, galatea, flannel, serge, etc., can be used for making this little suit. The pattern is cut in four sizes, from two to five years. In the four-year size it can be made of four and five-eighths yards of material twenty-four inches wide or three yards thirty-six inches wide.



No. 2107—4 sizes, 2 to 5 years.

No. 2100 (10 cents).—This is one of the new shirt blouses that are now so very popular for boys' wear. Our model is of pale-blue chambray, with the front tucked in box-pleat effect in negligé shirt style. It is worn with a detachable collar of white linen. The pattern is in six sizes, and can be used for boys from four to fourteen years of age. In the eight-year size, it can be made of two and one-eighth yards of material twenty-seven inches wide or one and a half yards thirty-six inches wide.

No. 1797 (15 cents).—There is nothing smarter for the small boy than the new blouse suit. Both for general wear and for "dress-up" these suits are appropriate. If made of English serge, chevrot or a good quality of flannel, they will stand an immense amount of rough-and-tumble play and be little the

worse for wear. The smart model shown in our illustration is of navy-blue serge, made with a double box-pleat in the front, decorated with a red silk emblem. The neck is completed by a stiff white linen Eton collar and a stylish red silk Windsor tie. To the delight of the little wearer, a pocket is placed on the blouse at the left-hand side of the front. The trousers are the modish knickerbocker style and are completed in the most approved tailor fashion. The pattern comes in four sizes, from four to ten years, and requires for the six-year size three and one-half yards of material thirty-six inches wide, two and five-eighths yards forty-four inches wide or two and three-eighths yards fifty-four inches wide.

EVERY small boy needs a play suit for summer. It can be made in any simple style suitable for the little fellows, but it should be made of some strong material.

Mothers are beginning to realize that it is a great economy to make such a suit, as it saves the regular clothes very materially. Khaki is more used than anything else for making such suits, some of which are in sailor style and others in the various Buster Brown and Russian blouse shapes.

For best wear for the small boy a marked preference is being shown this year for wash suits of pure white materials. These are in a variety of weaves—both plain and fancy. There are piqués, madrases, natté effects, crash weaves, as well as a number of fancy forms that show little figures.

In every-day suits, however, this preference for

white is not so marked, nor is it astonishing that it should be so. The white suit requires frequent laundering, and the average small boy has a great propensity for getting dirty.

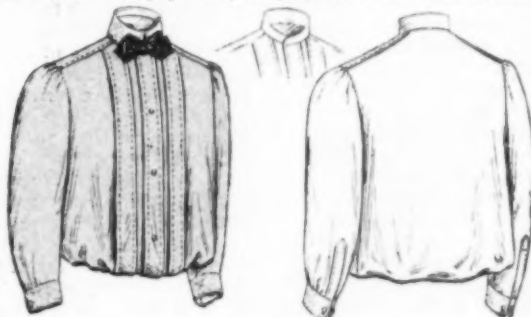
Solid color effects in wash suits are often seen, but stripes seem to be the particular favorites. These are in conventional patterns and colorings as a rule.

As to material, stripe effects seem to be coming quite strongly into fashion. Grays, blues and other solid colors, in stripes, are very smart in medium-rough materials. Serges hold their own. In youths' suits the blue serge is staple. For the little fellows, blue, red and brown are all employed.

In khaki and other heavy materials, play suits are shown cut after the model of a soldier suit, with plain blouse and long trousers, and their popularity for play use seems to be increasing.



No. 1797—4 sizes, 4 to 10 years.



No. 2100—6 sizes, 4 to 14 years.



Lessons in Dressmaking

Applying Bands to Skirts—The Shoulder Form for the Butterfly Sleeve—A Pretty Tucked Waist

By MME. ELISE VAUTIER

QUITE recently the editor of this magazine received a letter asking for more explicit directions in regard to the bands used for trimming skirts. As this style is now very fashionable, perhaps some of our other readers will be interested to learn more fully of the application of this

careful in details. If you expect to cut bands, see that the end of the material from which they are to be cut is perfectly even, then find the square of your goods. If it is a yard wide, mark off a yard in length with pins or a piece of chalk, then put together the corners which are diagonally opposite. This gives you a shawl-shaped piece of goods, the fold of which should be a direct bias. Baste the material firmly together and cut through center of fold; then cut off desired width through both thicknesses at once. It is quite an art to cut these narrow folds nicely, and the only way to do it is to be very careful.

If you have not a very correct eye, mark off the proper width with pins or a chalk line, as it is most necessary they should be cut very straight. Cut bands a quarter of an inch wider than you really want them, as they pull narrow when handled. After the narrow bands are cut, both sides should be turned under and basted—of course, after they have been pieced together and before the band is applied to the garment, then a single basting is run through the center, which

will hold it in position on the skirt. These narrow bands must be stitched on both edges to the skirt, and it is very important that both sides be stitched the same way—that is, do not run one row of stitching from right to left and the other from left to right. If possible, always run them on the machine in the same direction, no matter how many rows of stitching are to be used. This applies not only to bands, but to anything that has more than one row of stitching. The reason for this is that all machines push the top piece of material a little; some push more than others, and it looks better for both sides of a band to be pushed in the same direction than for one side to push to the right and the other to the left. No. 2022 is cut in six sizes, from twenty-two to thirty-two inches waist measure. The price of the pattern is 15 cents.

Fig. 4 shows a pretty idea for trimming a striped skirt with double bias bands of the same material. They are just a little bit more trouble to make than the ordinary bias band, but the effect is really very good and is decidedly newer and less common. They may be cut any width.

useful, pretty and, what is better still, inexpensive garniture.

Fig. 3 (No. 2022) is a very good pattern for a heavy wash skirt, such as everyone is interested in at this time of year. A skirt which needs to be laundered must have certain requirements, and this pattern seems peculiarly fitted for the ordeal. It is better than a circular skirt, because the bias sides of that stretch and pull badly. When making a wash skirt, particularly a heavy one, try to have the tension of the machine as loose as you can without spoiling the looks of the stitching, as this will allow for the shrinking of the cotton. You will notice in Fig. 3, which shows a section of skirt No. 2022, that the bands are in two widths; the lower one, which is cut to fit the

skirt, is six inches wide and the two upper ones are not more than three-quarters of an inch each when finished. The lower one, as I say, is cut to fit the skirt. As skirts of the present day flare toward the bottom, a band must be cut to fit if it is to be more than three or four inches wide. In this case the band pattern comes with that of the skirt, so there will be no trouble. There is, of course, no pattern for the tiny bands.

There are two details in making and applying bands that are most important—one in cutting, the other in stitching. In the wider of the bands displayed on Fig. 3 it is necessary to follow the pattern exactly. Naturally, the material will not be wide enough to cut the

Fig. 1—The shoulder form for the new butterfly sleeves, and how it is adjusted in the jacket.

entire band, so when cutting, be careful that the piecing comes well back from the center-front. Do not attempt to stitch this wide band to the skirt on both sides. Turn the lower edge up once and stitch before applying to the skirt; then turn under upper edge, apply with bastings to skirt and stitch to match lower edge. This band may be decorated if desired with one or more rows of stitching or braid, or in any way preferred. In this case, the trimming is put on before the band is applied to the skirt. The narrow bands are not shaped, but are cut from a direct bias piece. Some time ago I explained how to make a direct bias, but as cutting from the bias forms such an important detail in any kind of dressmaking, I will venture to repeat directions, especially in the making of bands. The reason a direct bias is so valuable in dressmaking is because any piece of goods cut in this way is elastic and can be twisted and turned to fit much more readily than a straight piece.

If you are an inexperienced sewer, it is well to be very



Effect of butterfly jacket (No. 1994) worn over the shoulder form.

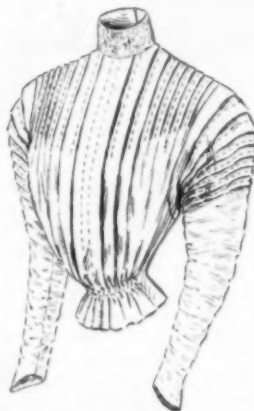


Fig. 2—What can be done with tucks. No. 1901.

When cutting these bands, only half the necessary length and width is cut from one corner of the goods; the other half must be cut from another corner. This is to make the stripes run in opposite directions. If you make the first bias from the upper left to the lower right corner of the goods, cut the second from the lower left to the upper right corner. This will leave you with a V-shaped piece, from which short lengths may be cut if desired. These directions are for a band that reaches around the entire skirt. If the band is to be pointed in the front, like the model shown here, it must be pieced in the center-back, where the flare of the bias stripes must meet; this will bring the point formed by the bias stripes each side of the center-front. The bands may be cut in the manner described above, but care must be taken in piecing them together that both halves are not made for the same side of the skirt.

Fig. 5 illustrates a new idea for trimming with bands of different widths and materials. This idea is particularly effective for trimming a young girl's skirt. If there is a coat to go with the skirt, the collar and cuffs may also be of the stripe. If this method of trimming be determined upon, first decide how far from the bottom of the skirt the striped band is to be placed, then mark the place for the lower edge of the band with pins or a thread and baste both sides to the skirt. It need not be stitched. The narrow bands are now cut and prepared to apply to position either side of the wide one. The preparation of these narrow bands has been already described. When sewing to position, be sure both edges of the striped band

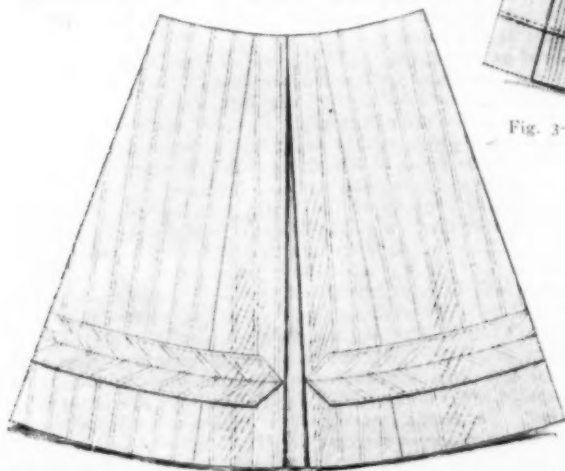


Fig. 4—A pretty idea for trimming a striped skirt with double bias band.

are covered. The same row of stitching holds both wide and narrow bands.

Now, just one word about double folds. These are often used to simulate deep tucks. When the skirt flares a great deal around the lower edge it is not an easy matter to put in even two-inch tucks; it is much easier to make the skirt up plain and then to adjust these folds in the position preferred. If these double folds are to be made, fold over the bias edge of your material to the desired width and baste to position before cutting. Then join widths, press seams flat, turn under top edge once and baste. Then baste to position on skirt, stitching carefully on the extreme upper edge. As a rule, these folds cannot be made more than three or, at the most, four inches wide; but, of course, it all depends on how rapidly a skirt flares toward the bottom. The folds must not pull in around the lower edge.

Fig. 2 shows a tucked waist (No. 1901) with one of the new sleeves. This really is a very pretty model. The most effective material to use in making it is one of the soft wash silks or any lingerie goods, and if possible the tucks should be run by hand. They are so much softer and look much better in every way than when made by machine. And really, with these soft materials it does not take much longer than by machine. This waist is made over a lining, which should first be cut and fitted and the outer portions then draped over it, after they have been tucked. After the lining has been fitted and stitched, press the seams open very flat, then bone them if desired or necessary.

One bone on each dart, one under each arm and one in the center-back is generally all that is necessary. If no bones are to be used, and many people do not require them, press all seams open flat and put wrong side of lining to wrong side of waist. This makes a neat finish, and is very little trouble; but the bones cannot be put between the lining and outside, as they would show through the thin outer material.

The sleeve of this waist is very easy to fit, because there is no fullness over the shoulder. It is sewed in perfectly plain to the waist. The pattern is marked so clearly and completely that it is practically impossible to make a mistake. The sleeves are prettier and more becoming than most of the Oriental-looking patterns, because, being so fully tucked, they stand out and so give more breadth to the shoulders, which is always desirable.

The waist has one more advantage which I surely must not omit mentioning, and that is it fastens in the front, and this means quick dressing, which is many times most necessary. Pattern No. 1901 is from thirty-two to forty-two inches bust measure, and the price is 15 cents.

Fig. 1 shows a model for a shoulder form to be worn under the new butterfly coat sleeves. These sleeves are

new and fashionable, but if one has narrow or very sloping shoulders they are more than apt to be unbecoming. These forms are made of buckram and featherboning (the heavy kind, such as is used in skirts). It will require about a quarter of a yard of buckram and about two and a half yards of featherbone to make them. The pattern for these forms cannot be bought; they are very simple to make, so that no pattern seems necessary. A close inspection of the model shown here

will give you a good idea of the shape, and the dimensions are given below. These, of course, will have to be altered according to the needs of the wearer. Do not make the mistake of making the forms too broad, so that they will make the shoulders look out of all proportion. You will notice that the narrow end of the model shown here has one side a trifle longer and more pointed than the



Fig. 3—Section of skirt of washable material trimmed with stitched bands. Made like No. 2022.

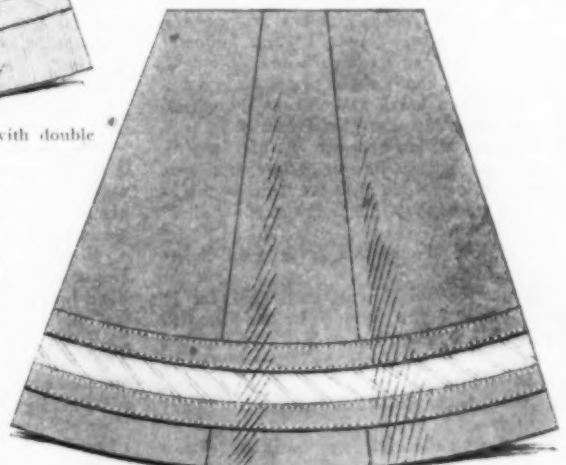


Fig. 5—A striped band cut bias and inserted between bands of the material.

other. The narrow end is fitted around the base of the collar at the shoulder and the pointed end goes toward the back. The dimensions of this form, which is a large size, are: Through the center, from neck to edge of the shoulder, ten inches; the short side, nine inches; long side, nine and a half inches; around narrow end, two and three-quarter inches, and around wide end, seven inches. After the pattern has been cut according to these dimensions and as nearly the shape of Fig. 1 as may be, try it on the wearer under the coat it is to be worn with and modify it as deemed necessary. Then run W-shaped rows of machine stitching through it as shown in Fig. 1. The model is now ready for the four rows of featherboning.

(Continued on page 722)



A Supper-Room Contretemps

By NORA DUNBLANE

IT was at the charity dance. Oysters and salad had been served but the ices appeared to have fallen by the wayside. The men arose and flocked to the end of the room, to see what a policy of "each man for himself" would avail. The girls, now that the men were gone, leaned back in their chairs, dropped their vivacity and chatted together fitfully.

"Like him?" said the girl in blue to the girl in pink. "Oh, I daresay he's a nice enough fellow—if you like that kind! My dear, he is a continuous caller. I never knew him to ask a girl to go to a place in my life.

Emily asked him to come tonight; she had the tickets."

"I'm glad you warned me," laughed the girl in pink. "He hinted to call, and I nearly asked him. Now I won't."

"No, you don't want to," continued the girl in blue. "He will just walk in and say, 'Have you seen such-and-such a play?' and when you answer 'no,' he'll exclaim, 'Dear me! You haven't? Well, you ought to!' Then he will glance over the books on the table and say, 'Have you so-and-so's new novel?' and when you answer 'no,' he'll say, 'Mercy! You haven't? Well, you ought to!' If you happen to have a box of candy, that somebody who is some good has brought you the night before, he'll just empty it and then laugh and say, as though he were saying the brightest thing, 'My, I'm glad I came!'"

The girl in green, who was sitting between the girl in pink and the girl in blue, was gazing past her neighbors, her eyes resting abstractedly upon the long table with its fruits and ribbons and roses. "Did you meet that tall fellow from Yale?" the girl in blue demanded of her.

She started a little. "No," she replied, with open indifference. "Whom do you mean?"

"The man Dick Hartley brought," answered the girl in blue. "Didn't you notice him? I don't believe he has asked to meet four girls in the room. I haven't seen him dancing but once. He just stands in the door and looks as if he wanted to yawn every minute. So *blase*! I do love a *blase* fellow. There's just something about them that makes you want to get them!"

"Yes; isn't there?" spoke up the girl in pink. "The fellows that kill themselves to be nice are always such bores! There's Artie Campbell; I've got the first dance after supper with him, and I'm simply going to stay in the dressing-room. I will not have my feet walked on till they are black and blue, and it just makes my face ache watching his never-ending grin!"

"I've got to dance with my brother the first dance after supper," said the girl in blue. "I don't want to—the old crank! What do you think he said at dinner tonight? He said there wasn't a particle of sincerity in girls; that they would run after fellows and make a fuss over them, and just get them to thinking that they thought everything of them; but the truth was, that they didn't care a snap about the fellows, but just had some object in their heads. Either they wanted to go to places, or liked to show people that they 'had' a certain man, or else they wanted to get married, so they could have a stunning wedding and their own homes to show off to their girl friends. I told him I'd tell every girl I knew what he said."

"Oh! I think he's just as unjust as he can be," expostulated the girl in pink. "Don't you?"—with a poke at the arm of the girl in green.

"Of course," said the girl in green, absently.

"Oh, she's too far away!" laughed the girl in blue. "She's cut Lucy out with Fred Haynes. *Everybody* has noticed it, old lady, so you needn't blush. He hasn't danced with Lucy once, and he's had about every other dance with you—and *all* the encores. And the way he hangs over you! Oh, I bet we'll hear something serious!"

The girl in green laughed, but made no denial.

"If you don't tell me first, I'll never forgive you," said the girl in pink. "You ought to be ashamed to cut Lucy out, when he's been going with her so long! But I really don't blame you much; Lucy would do the same thing. If she sees any fellow she happens to want, I never saw anything like the way she goes for him."

"And gets him, too," said the girl in blue, with a sigh. "I don't see how she does it. I never heard a man say she was pretty. I think it's the way she can jolly them."

"Yes," agreed the girl in pink; "I think that's it."

The girl in green, with a slight toss of her head and an independent little swish of her skirts, suddenly rose. "I'm going over to speak to Clara," she said, moving away.

She joined a group of four girls, just beyond. "Did you notice Eileen's fan?" a girl in lavender was saying. "She was telling me about it. It looks as if it cost twenty-five cents, and I guess it did! It was a wedding present from one of Will's patients—somebody worth millions. Before they were married, Will kept telling her about these people and how much they thought of him, and telling her she'd see what *they'd* give for a wedding present. Well, she was simply certain it would be nothing less than a yacht or a diamond dog-collar—and in comes this little, dinky, cheap fan! She says she could have shrieked. But that's just like Will; he's nothing but a bag of wind. How she *ever* married him!"

"Well, my goodness," spoke up a girl in white, "I think she did very well for her. Eileen never had anyone very much—"

The girl in green leaned back a little languidly, and abstraction again crept into her face. Two girls directly back of her were whispering, with their heads well together. There is always something about a whisper that open conversation hopelessly lacks. The girl in green pricked up her ears.

"But, my dear, I *know*," said one voice. "It was all on Fred Haynes's side. Lucy never cared a snap of her finger. She just liked him to go around with, and that's why she kept him hanging on. I tell you, I have seen letters he has written to her, and it's a wonder they didn't set the mail afire! Oh, what a case! The first time he proposed he told her he would blow his brains out if she wouldn't have him. The second time he was getting a little mad at her for not answering him, and he threatened to blow out hers. . . . Oh, he *did*; really and truly. I tell you, I know. Then this last time, when she wouldn't answer, he just got furious and told her it would be 'all off.' Then Lucy told him that she didn't care if it was, for she was going to announce her engagement to someone else at Easter. I know who it is; a fellow at Harvard—you remember, she went up to the Junior Prom? My dear, he was *rabid*. He just made up his mind he'd get ahead of her and announce an engagement of his own first. That's why he's rushing—"

"Here come the men!" announced the girl in lavender, breaking short the conversation of her circle.

The girl in green arose hastily and went back to her own group. A second later a tall fellow, very disconsolate in expression, came up to her, bearing two plates of ices and cakes. Behind him came two other cavaliers, likewise laden. The little group broke up into couples.

The disconsolate-looking young man attacked his ice rather listlessly. "We were an everlasting while, weren't we?" he

(Continued on page 728)



Children's Page



The Lake Below the Hill

BY ALIX THORN

AROUND our cottage stretch the fields
All peaceful, smooth, and green,
Above the rippling, singing brook
The waving willows lean.
The merry birds fly in the blue—
Oh, all is glad, but, still
I'm sorry for the little lake
That lies below the hill.

But, oh, when I am tall and grown,
When happy years have passed,
I'll walk way over to that place,
Yes, visit it at last,
I'll coax the sunbeams to come down—
I'll laugh and play until
It gleams and smiles, the little lake
That lies below the hill.

So far it seems, so shadowy,
I see it every day;
The kind old sun, it never seems
To turn its face that way.
Perhaps the woods, the roving winds
All keep it company.
Perhaps it likes a twilight world,
This little lake, maybe.

Sheep and Wolf---A New Game

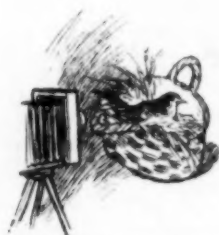
TEAR a piece of paper into as many pieces as there are players, and on each piece write some number representing an hour in the day. As there are only twelve hours, there can only be twelve numbers; but if more than twelve are playing you can make some of the numbers half-hours.

On one piece mark a cross, and then shake all the numbers in a hat, each player drawing out one. The one who gets the slip with the cross on it is the "Wolf," while the other players are called the "Sheep."

A ring is then formed by the Sheep, the Wolf standing in the middle. The Sheep then call out: "What time will you dine tonight, old Wolf?" and Mr. Wolf calls out any hour he happens to think of.

Then the Sheep who holds the slip corresponding to the number called by the Wolf starts to run. If he can get round the ring three times before being caught by the Wolf, he is safe; if not, he must be Wolf. The game keeps up until all have had their turn at being Wolf.

Queer Nesting-Places



MOTHER ROBIN HAVING
HER PHOTOGRAPH TAKEN

HOW would you like to have to find a new home for yourself every year? You wouldn't like it a bit, I think; but most of the birds have to do this, and sometimes they choose very queer places for their nests.

ONE day a farmer's wife, who lived not so very far away, went out in the garden to cut a cauliflower for dinner. She walked around until she saw a fine big one, so she stepped over to it and was just going to cut it, when what do you suppose she found right in the heart of it? A bird's nest, with two eggs in it. She left them where they were, and would not let anyone disturb the mother bird, who was very proud of her little birdies when they were hatched.

Two blackbirds were looking out for a nest the other day, and suddenly they spied a railway truck standing just outside a station. They flew down, and finding that it looked very comfortable, they decided to build a nest in it. But the truck was only standing there for a short time; and I think those birds must have been surprised when it began to move, don't you?

SOME birds don't seem to mind a bit how much noise goes on near their nests; and a few months ago some robins chose for their home an old basket that hung from a beam quite close to a gas engine and some other machinery, which never stopped clanging and whirring the whole day long. They were quite comfortable and happy,

and never troubled in the least about the noise. And they weren't a bit afraid of the workmen, for the mother robin even let one of them carry her out in the basket to have her photograph taken, and then put her back!

TWO other birds once built their nest where there was a good deal of noise going on. But it was not the noise of machinery—it was the music of a big band! These little birds chose for their home a corner of the bandstand; and it didn't matter how loud the music was, they would take no notice, but would fly backward and forward with bits of straw and other things for lining their nest.

THERE'S a dear little sparrow that just loves building her nest in the same place year after year; and such a funny place it is, too. Where do you think? Inside a letter-box. Last summer was the fifth time she had chosen this queer place, and she is always perfectly happy there. I wonder what the postman thought about it the first time he went to collect the letters and found among them the bird's eggs? He did not disturb them, though, and the bird wasn't a bit afraid of him. The letter-box stands near the entrance to a large charitable institution, and each year when the sparrows come and make a home there, the superintendent of the institution goes out to have a look at them, and then he tells everyone else that they have come and gives orders that they are not to be disturbed.



BIRD'S NEST IN THE CORNER
OF THE BANDSTAND



The Gap in the Hedge

The Story of a Girl and a Man



THE Professor was an enthusiast on hollyhocks. Why he should have chosen this particular flower on which to bestow all his love and affection was past my comprehension.

I once spoke to him of roses, and he smiled at me with the smile of one who out of the stores of his infinite learning is condescending to a lesser mind.

"The rose," he said, "is beautiful, I admit.

But it is a meretricious kind of beauty, made to attract the sensibility of the average unthinking man. It is like some brilliant society woman, bedecked in jewels and gorgeous raiment, who passes down the thronged ballroom conscious that every eye, whether of admiration or of envy, is upon her; while the air is heavy with the scent of the perfumes that she wears and echoes with the soft frou-frou of her silks."

I smiled in my turn with sudden comprehension. The Professor was a misogynist. There was nothing feminine about a hollyhock. I said as much to Cicely when we were walking down the hollyhock avenue one morning. Cicely is the Professor's ward and niece. At least she calls him "uncle," but there is no blood relationship between them. Only her parents, who left her an orphan when she was quite a baby, died in one another's arms in the sudden and swift tragedy of a railway accident, were the Professor's dearest friends, and Cicely's guardianship devolved upon him as a natural sequence.

That was nearly twenty years ago, and the Professor had been a young man then. He was a young man still to all appearances—much too young to be Cicely's guardian, now that she was almost of age. This matter, too, I touched upon this morning. Afterward, when I glanced at her face, I was sorry I had said anything about it. For into her eyes there had come as I spoke a look of trouble, a faint shadow of perplexity. This was a most unusual thing for Cicely. Her eyes, as a rule, reflected merely the blue of summer skies, the laughter of rippling streams, and seldom, if ever, had I seen a tear there.

"What is it, Cicely?" I asked, penitent all at once.

"Oh, nothing," she answered. "Only uncle said the very selfsame thing to me last night."

"And you?" I queried.

"I told him it was nonsense, of course." The faintest flush became apparent on her cheeks, and her eyes avoided mine. "Uncle has always been like a very dear father to me."

There was something in her voice that was new to me, and I hastened to repair any blunder that I had unwittingly committed. "Of course, of course," I murmured, soothingly; "I was only joking. The Professor is an old man; his passion for hollyhocks betrays that."

"He isn't old," cried Cicely. Then the flush on her cheeks grew deeper. "And hollyhocks are—are very nice," she concluded lamely.

I stole a glance at her in silence, and we strolled on down the hollyhock avenue. Cicely and I had been playmates for many years; sometimes I wished that we hadn't. I, who had always thought that I knew her so well, began now to think that I had taken that assumption too easily. The suspicion dawned in my mind that there was a new Cicely, a Cicely that I had not seen before, and the suspicion troubled me.

"Cicely, I must speak!" I said suddenly. "Tomorrow I shall be gone, and it is a whole long year before I shall see you again. Anything may happen in a year."

"But, Bob—"

"You have fenced with me so often," I urged. "Cicely, can't you make up your mind?"

"Bob, I have told you—"

"You have told me nothing—at least, nothing to satisfy me. I want there to be some definite understanding between us

before I go." I had caught hold of her hand, and for a brief moment or two it lay in mine. Then she snatched it away. I looked at her face and saw that her eyes were dancing with anticipatory mirth.

"Bob, you are only a boy after all, and I am only a girl still. Let's be boy and girl again, just for this morning. Come, Bob, I'll make you an offer. We'll have one of

our real rough-and-tumble-catch-who-catch-can races, just like old times. You shall give me a start, and if you catch me—"

"Yes—if I catch you?" I repeated, impatiently, when she paused.

"If you catch me you shall have your answer," she concluded, with a little bubble of mirth. "There, Bob, that's fair enough, isn't it?"

I looked at her with suspicion. When Cicely was particularly mirthful I always scented danger. I felt sure that something lay behind this offer of hers.

"You are not very gallant, Bob," she pouted, at my hesitation.

I felt a sudden overwhelming desire to take her in my arms there and then. It was with some difficulty I repressed it. I glanced down the hollyhock avenue. It was a long, straight path, hedged on either side by a narrow border of the stiff-necked flowers. The Professor had once mentioned to me with pride that the poet Wordsworth had had just such another avenue of hollyhocks in his garden. But I had no thoughts of the poet Wordsworth just then. I was thinking of Cicely's chances of escape. Behind the hollyhocks on the one side lay a wall, I knew; on the other a strip of grass that gave on to a secluded shrubbery. On this latter side, then, lay Cicely's possible hopes of refuge. But she would never dare. No, the Professor's hollyhocks, in spite of the seeming strangeness of metaphor, were, I reflected, as the very apple of the Professor's eye. They were just now in their prime, and grew so closely together that any attempt to break through them must cause irretrievable damage. Would she dare? I looked at Cicely and considered.

She, on her part, was growing every moment more impatient. As a rule I fell in with her suggestions with alacrity; that I should keep her waiting was altogether a new experience to her.

"Well?" she asked at last, unable to resist any longer the desire for speech.

"Agreed," said I. "But how much start am I to give you, and how much time are you going to give me to catch you in?"

"Five yards and five minutes," she answered promptly to both questions. "Now, then, Bob, are you ready?"

I looked down the hollyhock avenue once more. Cicely had a long way to go before she reached the end. Surely—but the laughter in her eyes still filled me with vague misgivings.

Cicely measured out the five yards with great deliberation. Then she turned a laughing face back to me over her shoulder.

"Are you ready, Bob?"

"Yes."

"Then I'm going to count. One! Two! Three——"

She was off! A vision of twinkling feet and flying skirts, and I was after her. The vision came a little nearer. I was undoubtedly gaining on her. In a few moments I should overtake her, and then——

A wild feeling of exultation took possession of my soul. I believe I shouted aloud with the fierceness of my emotion. In another minute I should come up with her, take her in my arms, wring from her the answer I wanted so desperately to hear. Somehow I had no fear as to what that answer would be. Elation was the only feeling that swayed me.

I was gaining—gaining fast.

I stretched out my hand and almost touched her, when suddenly—she disappeared! Disappeared as swiftly and as com-

(Continued on page 725)

Cocoanut

By MRS. SARAH

EVERYBODY, of course, knows that the desiccated cocoanut which we use in cooking is made from the cocoanut, the fruit of a most useful palm tree growing in tropical countries. The natives use every bit of the tree as well as the nut, which is the part we are most familiar with. The trunk is made into timber for use in building furniture, etc. We know the leaves as our most popular summer fan—the palm-leaf—while in the country in which it grows the natives use it for thatching their huts. The shell of the nut makes a fine dipper, and the outside husk is used to make brushes and ropes. Cocoanut oil is also made from this useful nut, and forms the basis of many articles of commerce. Palm wine is made from the flower, and also arrack, which is used somewhat in this country. Cocoa mats are woven from the fibers. The inside, or "white meat," of the nut is most nutritious and is used for food, and latterly has been dried and desiccated. There is no known tree and fruit that has been put to quite so many uses as the cocoa palm.

COCOANUT JUMBLES.—Mix together two cupfuls of sugar and one cupful of butter. Into two cupfuls of sifted flour stir one teaspoonful of baking-powder and one small cupful of shredded cocoanut. Beat two eggs and mix all together. Drop in pans and bake a light brown.

COCOANUT BALLS OF ANGEL CAKE.—Cut small, thick squares of angel cake and roll them in a frosting made of the white of one egg blended thoroughly with a small cupful of powdered sugar, and then roll them in shredded cocoanut.

CREAM TAPIOCA WITH COCOANUT.—Soak three tablespoonfuls of tapioca four hours in cold water. Pour off the water and stir it into one quart of boiling milk; boil for ten minutes, and then add the yolks of four eggs well beaten, half a small cupful of sugar and three large tablespoonfuls of desiccated cocoanut; stir and boil this for five minutes longer. Pour into a pudding dish. Beat the whites of the eggs to a stiff froth, adding a very little powdered sugar, and spread over the pudding, sifting a little cocoanut on top. Set in the oven a few minutes to brown. Serve cold.

COCOANUT LOAF CAKE.—This recipe calls for the use of one whole cocoanut, which can be grated at home. But the prepared cocoanut which you buy at the grocer's can be substituted, and sweet milk used instead of cocoanut milk. Cream one cupful of sugar and one-half a cupful of butter. Have three-quarters of a cupful of milk. Use the milk of the cocoanut if you have one, adding sweet milk to make enough. Beat lightly the yolks of three eggs and add to the sugar and butter, also the milk. Sift two teaspoonfuls of baking-powder into two and one-half cupfuls of flour; add that, and lastly the well-beaten whites of the eggs and the grated cocoanut. Bake in a deep tin, and frost the loaf when almost cool, adding a little of the cocoanut.

COCOANUT MERINGUES.—Beat the whites of two eggs stiff, adding one-half a cupful of powdered sugar, a few drops of vanilla and two rounding tablespoonfuls of cocoanut. Drop by spoonfuls on a tin sheet and set in a cool or very moderate oven to become firm and a little colored.

COCOANUT CREAMS.—Cook together until it threads three teaspoonfuls of granulated sugar, pinch of cream tartar and one teaspoonful of water; when done, remove from the fire and immediately stir in the well-beaten whites of two eggs; beat until nearly cool, then add one pint of cocoanut and pour into buttered pans. It can be flavored with vanilla or orange. Cut into squares or strips.

COCOANUT CORNSTARCH PUDDING.—Mix two heaping tablespoonfuls of cornstarch thoroughly with a half cupful of milk,



THE WAY COCOANUTS GROW

Dainties

MOORE

and mix one pint of milk (minus the above half cupful) with three tablespoonfuls of sugar. Put this in a double boiler on the fire, and as soon as it bubbles stir up the cornstarch and milk and turn it in and cook until it is as thick as mush. Then add and stir well in one cupful of grated cocoanut. Beat the whites of three eggs and stir them in lightly, cooking one minute more. Take off the fire, flavor with half a teaspoonful of vanilla and turn into a mold to cool, or it can be put into cups. Serve cold with cream.

CONSTANTIA CREAM.—This is a California dainty, which is delicious but quite troublesome to make. Whip two quarts of cream until quite thick, then add half a cupful of powdered sugar, one-half a dozen bananas sliced very thin and two cupfuls of almonds blanched and cut or powdered into bits. Beat the mixture well. When well blended, add the whites of six eggs, beaten stiffly, and three tablespoonfuls of grated cocoanut. Flavor with vanilla. Pack this into individual molds of cardboard, such as confectioners use.

Place them in the freezer can in layers, with a piece of white cardboard or stiff paper at the top of each. Pack in ice and salt for at least three hours. When ready to serve, dust them over with a mixture of cocoanut and powdered sugar.

COCOANUT PIE.—Heat one quart of milk, but do not let it boil. Beat five or, better still, six eggs and add slowly to the heated milk when taken from the fire. Add two tablespoonfuls of sugar and a ^{little} ^{extra} cupful of desiccated cocoanut. Flavor with vanilla. Lined your deep pie dishes with a good crust, add the custard and bake in a moderate oven that will bake well on the bottom.

COCOANUT CONES.—Boil two pounds of white sugar with a little water until it makes a soft ball; then remove it from the fire and let stand for a few minutes. Stir and rest it on the sides of the pan until it assumes a milky appearance. Mix in one cupful of grated or desiccated cocoanut. Form into cones.

OLD-FASHIONED COCOANUT CANDY.—Put two pounds of powdered sugar in a saucepan; cover it with water; let cook until brittle, then remove from fire and quickly beat in the well-beaten whites of two eggs. When cold, add one large grated cocoanut or its equivalent in the desiccated kind, and ten drops of lemon juice. Pour into buttered pans and cut in strips.

COCOANUT BALLS.—Chop one ounce each of blanched almonds, English walnuts and pecans. Mix them with one ounce of candied cherries. Cover your board with confectioner's sugar and spread over it half a pound of fondant. Put the chopped mixture in the center and knead the whole together, occasionally adding a drop of bitter almond. When mixed, form into rolls about an inch long and place on oiled paper to harden. When hard, roll quickly into the white of an egg, slightly beaten, and then into grated cocoanut.

With confectioner's sugar, moistened with water and kneaded into a smooth paste, any number of wholesome confections may be made. Put one pound of this sugar into a bowl and turn in water flavored with vanilla or other extract, orange juice or strong coffee by the tablespoonful, until there is enough to make the mass malleable. Knead until it ceases to be sticky, then roll into small balls, flatten between the hands and press an English walnut on each side, or fill the balls with dates from which the stones have been removed, or wrap in half a fig, or a spoonful of cocoanut. Always roll figs and dates in powdered sugar.

ORANGE FOOL.—Squeeze the juice from six oranges; strain and beat up with three eggs and one pint of cream. Sweeten to taste and flavor with just a suspicion of grated nutmeg and

(Continued on page 729)

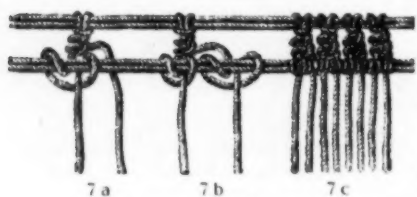
Macramé, the Coming Fancy Work

ALREADY the rumor comes to us from Paris that the trimming *par excellence* for the smartest gowns of next season is to be the effective knotted lace known to workers of

some five- and twenty years back as macramé. In its last appearance it was used decoratively, as a rule for mantelpiece edgings and such like, and one's recollection of it in this form is not always artistically inviting. But finely worked, in well-chosen

material, its beauty is undeniable, and today workers are looking up their old macramé cushions and pattern-books with a view to the making by themselves or their daughters of the fringed garnitures and stoles and the fishnet encrustations which are so costly to buy, and so inexpensive as well as amusing to work. They can be carried out in twisted silk, lustrine thread or, best of all, perhaps, in the original macramé cottons or linen threads, which are to be had in various degrees of coarseness or fineness. The usual way of working macramé is upon an oblong cushion stuffed with emery powder to make it heavy, and covered with a bright-colored silk or cashmere; but I have met with a worker who preferred using the uprights of an embroidery frame clamped to the table, and with the cross-threads of the lace stretched across from one to the other. The cushion will, however, probably be found the simplest medium, the cross-threads being fastened down to it by large steel pins with colored heads, and smaller pins of similar pattern being used to fasten the lace down to the cushion and keep the threads apart. The present article being more by way of foreshadowing the revival of the once-popular work, the illustrations may serve to fulfil the task of re-introduction.

The knotting is really quite simple, and a worker will find that, after a little experience, patterns are easy to reproduce, either from an illustration or a piece of macramé. The first thing to do is to ascertain the number of threads that will be required to form one repeat of a pattern, and these, in a well-



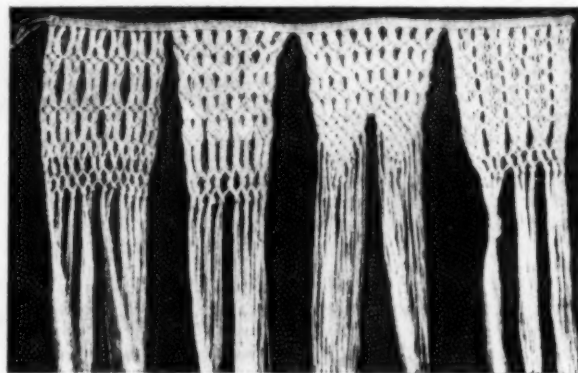
is then laid along the cushion and fastened down with pins at either end, and the double threads are attached by slipping the double ends under the cross-thread, bringing them over and drawing through the loop, after which they are drawn up tightly. The length of the threads, of course, varies, according to the elaboration of the pattern and whether a fringe or tassel finish is required or whether the lace is to be completed without either. For the handsome lace in illustration No. 1, which in a Paris shade has almost the effect of a beautiful old Greek

lace, threads about a yard and a quarter long will be required; the knotting of the single threads on to the "leaders" to form the crosses of the heading, and the medallions below the second cross-thread will be quite easy to follow by a macramé worker.

The set of four different patterns of fringe unfinished suggests an admirable variety of trimmings in cream, thread color or any shade to match the dress; while the little blouse or coat ornament is a quickly executed piece of macramé in simple knotting, which may be carried out in one, two or more colors, as desired. In order to refresh the memories of our readers, we give illustrations of some of the principal knots used in macramé.

No. 1—LEADING-BAR WITH THREADS LAID ON AND MACRAME KNOT.—This shows the manner of fastening on the threads, which should be done with a crochet-hook. Take the loop in the middle and hold it before the bar; pass the two ends upward behind the bar, bring them down over it, and under the loop draw up tightly (see 1a). The two loops—which, one after the other, are knotted with the threads on the right; round the thread on the left hand only—must be worked with the first loop knot for the beginning (see 1b) and for the finished knot (see 1c).

Nos. 2, 3, 4, 5—SPHERICAL KNOT.—The spherical knot, placed singly or in triangles, and diamonds between slanting

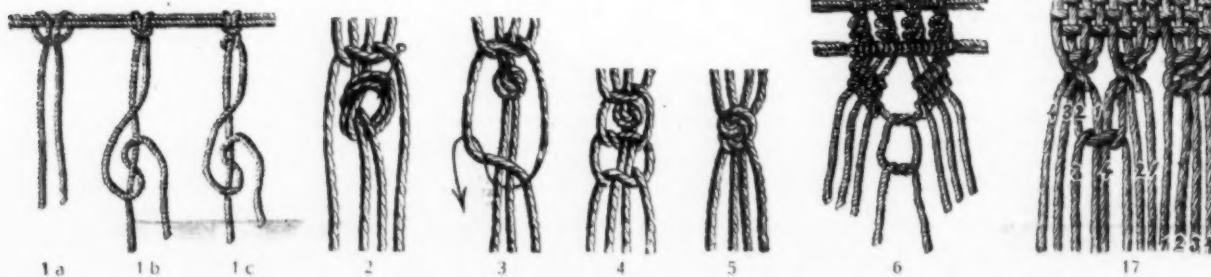


FOUR DIFFERENT EXAMPLES OF MACRAME FRINGE

ribs, gives a rich heading to a fringe. It is begun with a flat Solomon knot, for which four strands are needed. The two center strands hang straight; the right-hand thread is crossed horizontally over the two center strands and under the left-hand strand; the left thread is crossed under the two center strands and over the right-hand strand. The two center strands are now drawn through to form the center of spherical knot, and a pin is passed through the knot into the cushion (see No. 2). To complete the knot (see No. 3) pass the left-hand thread over the two center strands and under the right strand, and the right-hand strand under the two center strands and over the left-hand strand; draw up. No. 4 shows a spherical knot with two Solomon knots worked under; No. 5 shows it with but one above and below.

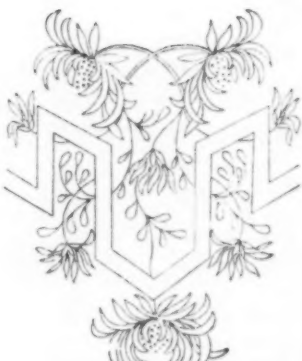
No. 6—HEADING WITH SLANTING RIBS.—The knots in No. 6 follow closely upon each other, forming slanting ribs, which are turned in two opposite directions and are worked to form double and treble slanting ribs. The separate looping of the ribs of knots resemble each other exactly. In working from the right toward the left, the knotting thread is looped from underneath

(Continued on page 730)



Self-Transferable Embroidery Patterns

The Simplest Made—Could not be More Simple. See Directions Below. All Transfer Patterns 10c. Each



Pattern K—Shirt Waist Front.—This design is intended for a waist buttoning in the back, and is most effective if done in the shadow stitch, although the edge may be outlined and the petals filled in with French knots. The space between the lines is for lace insertion, which should be continued to the seams. The collar and cuffs may be made of rows of lace insertion to match. Price, 10 cents. We pay postage.



No. 10—Shirt Waist Front.—This design can be made to open either front or back. Transfer either on fine lawn or butcher's linen, or Indian Head, a good substitute for linen at about half price. Outline or fill in the pattern and do the holes eyelet work. Price, 10 cents. We pay postage.



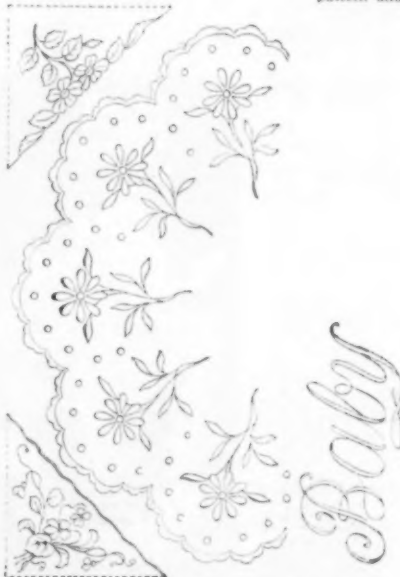
Pattern C—Shirt Waist Front.—This design is intended for a shirt waist buttoning in the back, and may be worked in either eyelet or solid. Lace insertion should be used in the space between the two lines. The cuffs and collar are made of rows of the same lace insertion. Price, 10 cents. We pay postage.



Pattern G—Shirt Waist Front.—This shirt waist may be opened either front or back. The entire design is to be outlined with the exception of the body of the butterfly, which should be solid, and the circles, which may be worked eyelet. Price, 10 cents. We pay postage.

No. 2071—Embroidered Shirt Waist.—The pattern of this waist is cut in seven sizes, from thirty-two to forty-four inches bust measure. It closes in the center back, and the neck can be finished as illustrated or made in open style, as one prefers. The sleeves here shown are in the new leg-o'-mutton shape that is to be so extremely fashionable this summer, but if one prefers they can be made in the short puff style or can be, in this style, extended to the wrists by fitted cuffs. The waist pattern is 15 cents.

Pattern K, shown again at the left of this illustration, is the transferable embroidery design used for stamping this waist. It costs 10 cents. Waist pattern and transferable embroidery pattern sent together for 25 cents.



No. 9—Half Centerpiece.—This pattern is just one-half; transfer a second time to make the circle. For tablecover center it may be worked on any material with white or colored mercerized cotton, or in wash silks. The corners are two designs that may be used on art denim or linen for blotter corners and worked in mercerized cotton or wash silks. Price, 10 cents. We pay postage.



No. 1—Shirt Waist Front.—This design is intended for a shirt waist buttoning in the back, and may be worked in either eyelet and solid or entirely solid. Outline stitch is simple and effective if combined with solid or eyelet work. The cuffs and collar to match appear in the next design (No. 2). Price, 10 cents. We pay postage.

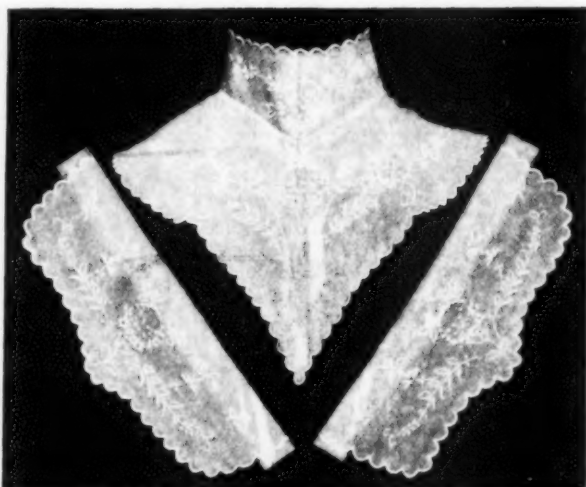


No. 2—Cuff and Collar Set.—These match the shirt waist front (No. 1), and should be worked in same manner. The anchors make very pretty additions on sailor collars, boys' caps or sleeves, and may be worked solid in either silk or cotton. The initials are used for various purposes. Price, 10 cents. We pay postage.

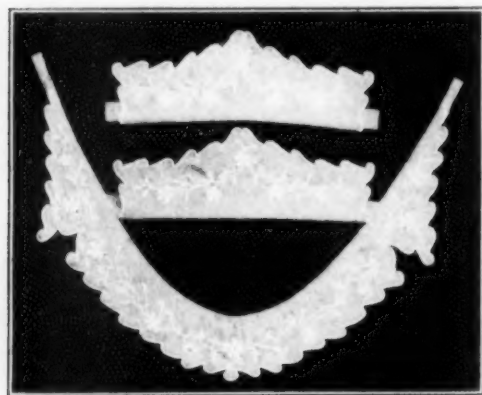
DIRECTIONS.—Lay material on which transfer is to be made on hard, smooth surface. Sponge material with damp cloth. Material should be damp, not too wet. Lay pattern face down on material and press firmly, rubbing from you with crumpled handkerchief in hand. Transfer will be sufficiently plain very soon. Don't let pattern slip.

Fancy Work

SOME of the very latest and most beautiful of the season's designs for embroidered collars and cuffs, chemisettes, etc., are illustrated on this page. No. 796 is a model imported direct from Paris, and is stamped with a very beautiful design and worked in solid French embroidery. The edges are buttonhole stitched. No. 795 is one of the new collar and cuff sets that are now so fashionable to wear over spring jackets or tailor-made suits. It is handsomely worked in French embroidery, and the edges are cut in a very graceful shape. No. 794 shows another very attractive collar and cuff set, with a foundation of filet net. This set will be a delight to the girl or woman who likes to make pretty things without too much work, as the braid can be sewed directly to the net and no lace stitches are necessary unless one prefers to put in a few simple ones around the edges, as shown

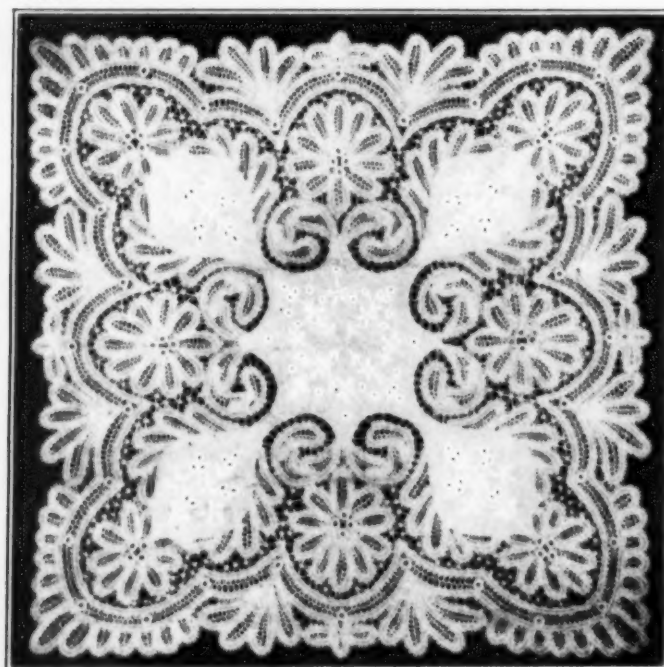


No. 796—Chemisette and Cuffs in French Embroidery. Pattern stamped on Irish linen, 50 cents; given free for getting 4 subscribers for McCall's Magazine at 50 cents each. Pattern and French embroidery cotton for working, 75 cents; given free for getting 6 subscribers. We pay postage.



No. 795—Collar and Cuff Set, for tailor-made suit or coat, worked in French embroidery. Pattern stamped on Irish linen, 40 cents. Pattern stamped on Irish linen will be given free for getting 3 subscribers for McCall's Magazine at 50 cents each. Pattern and French embroidery cotton for working, 60 cents. Pattern and French embroidery cotton for working will be given free for getting 5 subscribers for McCall's Magazine at 50 cents each. We pay postage.

in the illustration. No. 797 shows a particularly beautiful design for a small table-cover or centerpiece, made with a combination of Irish lace braid and embroidered linen. In No. 793 is an effective lace panel for a vestibule door or sash curtain in the shape of a basket of flowers and



No. 797

simply invaluable. It tells how to make all the fancy work shown in McCall's MAGAZINE, and explains all about the different stitches—the exact and easiest way of working them. It contains illustrations showing the details of each stitch—Duchesse, Honiton, Renaissance, Flemish, Arabian, etc. It also illustrates all kinds of materials. This book is only 6 cents.

We offer many of these fancy - work patterns and materials as premiums for securing subscribers for McCall's MAGAZINE. See directions for club-raisers in Premium Department, on page 742. Send for our illustrated price list of fancy work patterns and materials. It is sent free on request. It tells not only the prices, but also how to get all these lovely patterns and materials absolutely free of expense.

No. 797—Table Cover or Centerpiece, of lace and embroidered linen. Size, 29x29 inches. Pattern stamped on cambric, 30 cents. Pattern stamped on cambric given free for getting 2 subscribers for McCall's Magazine at 50 cents each. Pattern, Irish lace braid, stamped linen for center, thread, rings and embroidery cotton, \$1.75. Pattern, Irish lace braid, stamped linen for center, thread, rings and embroidery cotton given free for getting 14 subscribers for McCall's Magazine at 50 cents each. Pattern, Renaissance lace braid, stamped linen for center, thread, rings and embroidery cotton, \$1.00. Pattern, Renaissance lace braid, stamped linen for center, thread, rings and embroidery cotton given free for getting 8 subscribers for McCall's Magazine at 50 cents each. We pay postage.

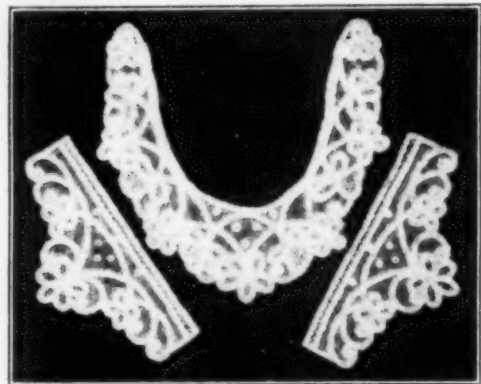
No. 793—Panel for Vestibule Door or Sash Curtain. Size 14x24 inches. Made of Renaissance lace braid. This should be mounted on net. Pattern stamped on cambric, 15 cents. Pattern stamped on cambric given free for getting 1 subscriber for McCall's Magazine at 50 cents. Pattern and material for working, 60 cents. Pattern and material for working will be given free for getting 5 subscribers for McCall's Magazine at 50 cents each. We pay postage.

Department

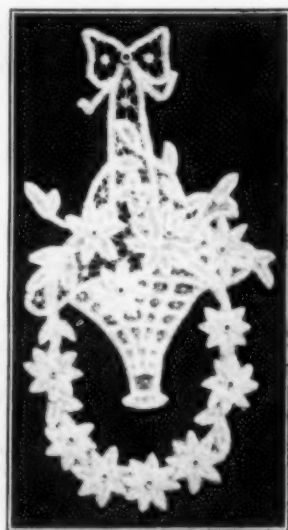
garlands. This should be mounted on net or allover lace of some sort.

Collar and cuff sets are very stylish as well as extremely pretty to wear with tailor suits this spring, and are also, so says Dame Fashion, going to be worn all through the summer with colored linen, pongee or tussah silk suits. The set made of filet net, shown this month on this page, is an entirely new idea and is the most effective dress garniture for the least work that has ever been designed in Paris. Besides being a particularly graceful and artistic design, the ground work of filet net gives it a very smart and up-to-date appearance, as filet lace of every kind is literally all the rage this season.

Be sure to send for our "Guide to Lace Making." You will find it



No. 794—Collar and Cuff Set, for coat or tailor-made suit, made with a combination of filet net and gimpure lace braid. Pattern stamped on cambric, 15 cents. Pattern stamped on cambric will be given free for getting 1 subscriber for McCall's Magazine at 50 cents. Pattern and material, including filet net, 90 cents. Pattern and material, including filet net, will be given free for getting 7 subscribers for McCall's Magazine at 50 cents each. We pay postage. This is very quickly made, as the net takes the place of lace stitches, and sewing the braid in place is all that is really necessary.



No. 793

Suesine



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and holds its
beauty better
than Jap Silk,
and costs
about half

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**Suesine
Silk 47½¢**

Costly Sort of Mattress

PROBABLY about as costly a sort of mattress as any one that is made—not to sleep on at all, but to spread on the long, broad table or platform of the wagon built for carrying plate glass.

These mattresses, which are made of curled hair, are very thin, scarcely thicker than a comfortable, and must be made with the greatest care to insure perfect uniformity of thickness. A lump anywhere would be likely to break the plate of glass rearing upon it, and there would be still greater danger if the weight of two plates of glass was rested on the lump at once, according to the New York "Sun."

A mattress for a plate-glass wagon costs, according to size, from \$60 to \$75. In use, the corners of smaller plates carried on it cut into the ticking covering, and sooner or later it has to be made over. Simply to make over such a mattress costs from \$20 to \$25.

On the table-topped and mattress-covered glass wagons the biggest plates are carried with confidence and safety. The table is built to remain absolutely rigid, and the thin but uniform mattress protects the plate from jar. Before plate-glass store fronts had come into common use—when the handling of a big plate was counted as a good deal more of a job than it is now—they used to carry a great pane of glass in a sort of frame, which was put on the wagon with the glass in it. At its destination this frame, or support, was worked carefully across the sidewalk to the store front, where the glass was dislodged from it to be set; and altogether the setting of a great plate of glass was then quite an undertaking.

Now, with the setting of such plates a common daily occurrence and with men skilled in the handling of them, they simply carry a big plate out and lay it on their mattress-covered table-topped wagon and carry it to where it is to go, and there slide it off, to rest it for a moment on blocks on the sidewalk, and then they pick it up and carry it to the window front.

Then they run under the lower edge of the glass lifting straps, by which men standing inside the window, as well as men standing outside, can lift on it when the glass is put into place in the window frame. There again it is raised on blocks until the straps can be withdrawn, and then the blocks are taken out and the glass secured in place, all this being done with great care, but still with comparative ease and quickness and certainty. In these times, great panes of glass are thus moved and set on all but the windiest days.

CELERY, when eaten freely, produces alkaline blood, and where this exists there is neither gout, rheumatism nor nervous prostration to any extent. When cooked it is more healthful than when eaten raw.

"MISTER JEDGE," said the old colored citizen, who came into the justice court leading a small negro boy by the coat collar, "Mister Jedge, I wish you'd please, suh, give dis boy ten years whar de State'll furnish de vittles fer him."

"What do you mean?" asked the astonished Justice. "What has he been doing?"

"Eatin' me out er house en home, suh," was the reply, "wid dat ongodly appetite er his. Why, Jedge, de appetite er de whale dat swallowed Jonah couldn't hol' a candle ter dat boy's eatin' arrangements. Fer de Lawd's sake, Jedge, let de State feed him a while, so's de yuther chillun kin pick up en enjoy life."



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Paris Letter

(Continued from page 670)

jacket, such costumes being on exhibition at the Paris model houses. A white pleated serge skirt is often provided with several coats of different colors, and this style will be much in favor for seaside costumes. A dusky red, a navy and a myrtle-green coat over a white skirt affords variety for the woman of limited means. The long coat of covert coating always looks well. It is simple of cut, and either single-breasted or closed, or slightly shaped to the figure by a couple of darts, or loose-fitting back and front. A new coat is made with turn-back revers, rather narrow, which reach to the bottom. Above the waist is a low-cut vest with a high collar of velvet.

Many of the jackets are not more than nine inches long in the skirt. Waistcoats of bright-tinted cloth are striped with inch-wide silk braid, lengthwise.

For afternoon gowns, a novel idea is voile trimmed with tussah silk of the same color. Light-weight wools, in unobtrusive checks, show smart little coats of plain cloth, thrown back and revealing a lingerie blouse much befuddled.

The tunic is increasing in popularity, this style making up well in the filmy, clinging materials suitable for spring and summer wear. There are endless variations of the tunic, but almost all are long and straight, although now and then there is an attempt at unobtrusive drapery. A well-known Parisian house is exploiting the Russian blouse suit—a full blouse, to which straight lengths are attached and which fall over the skirt to the knee, producing the effect of an overdress.

Corsages and sleeves are little changed, although perhaps the former are not quite as loose and careless of fit as in the days of the kimono craze. While the shoulder seam is still low, the sleeve is set in so that it looks trim, outlining the figure becomingly. The sleeves on many of the models are long and molded to the arm, while others reach below the elbow and are rather full and finished with a military cuff.

Foulard costumes will be much used, mostly with dark grounds and big coin spots. Many show ornate borders in Persian tints. A spotted foulard, finished at the foot with a deep band of tussah, is effective. The waist assumed the shape of a loose pointed bolero, weighted with olives of blue and silver, opening over a pointed guimpe of the finest tucked batiste, with long sleeves of the same. A rouleau of emerald velvet outlined the top of the waist and collar, and a bell sleeve of foulard fell to the elbow.

Colors are seen in many various shadings. Emerald holds its own, and the drake's-neck blues and green are good. A silvery water green is seen in vaporous materials. Petunia and wild violet, wisteria and deep mauve are among the purples. A bright purplish pink, with the more delicate laurel blossom and lobster pink, are much worn.

Linen dresses of white and all colors are shown, white and the natural flax gray being most prominent. Heavy rather than open embroidery work is seen in the advance models. Patterns are in bold flowers, straggling vines and detached blossoms. Embroidery is often combined with lace—Cluny or Ireland, with the substantial Russian laces. Heavy sheeting linen, fine handkerchief linen, with filmy batiste and linon, all are employed, with, however, a preference for the heavy fabrics. Ducks and piqué are elaborately wrought in needlework and allover braiding. Motifs of lace come ready for inserting, and

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are convenient for the woman who is handy with her needle.

The illustrations for this article were made from designs sent us direct from Paris. The first picture shows a very smart suit of linen, a plain coat and striped skirt trimmed with small-patterned cretonne. The coat can be made from pattern No. 1928 (Ladies' Pony Jacket). This is cut in six sizes, from thirty-two to forty-two inches bust measure, and costs 15 cents. The skirt can be made from pattern No. 1556 (Ladies' Seven-Gored Skirt). This is cut in six sizes, from twenty-two to thirty-two inches waist measure, and costs 15 cents.

The model shown at the extreme right of the page is a costume worn with the new draped girdle. A pattern of this girdle will appear in the June number of this magazine. The waist can be made from pattern No. 2102, which is again illustrated on page 683. The skirt is the new Paquin model (No. 1988). This is cut in five sizes, from twenty-two to thirty inches waist measure, and costs 15 cents.

Making Dainty Handkerchiefs

THE special things that girls do not seem able to keep are handkerchiefs. No matter how many dozens mothers may supply, there is always a hue and cry for more, says the New York "Herald."

It is all very well when they are common ones for school, but it is an entirely different matter when it comes to lace and embroidery, and many a time a girl slips an elaborate one quietly out of her parent's drawer to make a good impression at dancing school or the matinee.

Handkerchiefs can easily be made at very little expense, and though it is quite a little trouble, it is dainty work that can be picked up at odd moments.

Cut out a square of fine linen the desired size, hemstitch it on all sides, then whip narrow lace around it and embroider an initial in one corner. Very attractive ones are made on the same order, only out of colored material. Delicate blue and pink ones to match the hair ribbon or dress are most effective.

At a French sale not long ago there were some very pretty handkerchiefs made of lilac lawn, hemstitched and surrounded by lace. All over the surface, about an inch and a half apart, were embroidered violets of a darker shade, with yellow centers. This can easily be copied by any girl who is skilful with the needle. The outline of the flower can easily be attained from an Easter card or cheap print. With the aid of a piece of tracing paper and a ruler for measurements, one can cover the material in a few minutes with as many violets as wanted.

A very useful article in these days, when pockets are things of the past, is the glove handkerchief, which, when folded, is small enough to slip into the opening above the buttons. This article must be but five inches square and made of the finest goods, so as to take up the least space possible.

Japanese Women's Complexion

At a reception where she was the guest of honor, Miss Ei Imura, a charming little Japanese maiden who is studying in this country, said that one of the reasons women in Japan have such marvelous complexions and keep their youth so well is because they "never hurry," so the Boston "Record" declares.

Miss Imura said, in her quaint, broken English: "When I am in Japan, I do not rush all the time; but when I am in America I hurry, hurry all the time, just as your women do, because it is impossible not to imitate them."

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A Quaint Old Spring Custom

(Continued from page 675)

they are seldom absent. On the return of a boat from Newfoundland, the north of Scotland or any other distant port, the pilot goes to meet her. Etiquette forbids his speaking to anyone on board before the captain, to whom he at once relates everything that has happened during the boat's absence from home. As the men have often been away four or five months, the excitement among the crew to hear the news is intense.

The women are far better educated than the men. It is they who drag the boats in and out of the little harbors, and who sell the fish in the markets. They are thus brought into contact with the people of all countries, and no class of women in Europe is so thoroughly emancipated. They are strong and robust, and their outdoor life and masculine habits—for they belong to the sea as much as do their menkind—harden their bodies, giving them at the same time a relish for all masculine pursuits and pleasures. They rarely quarrel with their husbands; indeed, the latter would fare badly did they attempt coercion or ill-treatment in any shape or form, for the women are taller than they are and quite as strong.

"The Bachelor Woman"

(Continued from page 676)

some remunerative business. But in this country nothing of the sort is provided for the daughter, and still less is it generally available when the bachelor daughter, labeled Failure, must face the problem of lonely spinsterhood either with or without a vocation.

PITFALLS

The old maid's temptations were that of growing sour, irritable, petty and indolent. The bachelor woman's pitfall is that of being selfish, hard, mannish and slovenly. Nature, it would seem, intended man to act as a buffer between the world and the woman. When there is no buffer, a woman not infrequently hides her recurrent heart-ache beneath a devil-may-care exterior. Bachelor women, beware of losing that feminine charm which should long outlast the advent of gray hair and wrinkles.

Some Common Mistakes in Grammar

DIFFICULTIES in grammar may be roughly divided into two classes—first, those which are so subtle and intricate as to cause differences of opinion among even the most skilled grammarians; and, secondly, those which may be tested simply by the application of the more rudimentary rules.

How often have you heard a mother, commendably solicitous for the upright conduct of her son, rebuke him for some misdeed-meanor with the expression, "You hadn't ought to do that!" Now, the rules of grammar strictly prohibit the use of "hadn't" with "ought." By using this combination you are investing "ought" with capabilities of inflexion to which it has long been a stranger. The fact is that "ought" belongs to the same group as must, would, should and a few others, a class of words called defective verbs. From the view of grammatical correctness, you would be committing no greater blunder by saying "You hadn't must do this," or "You hadn't should do that," than by following the example of the anxious mother just referred to.

There is no more prolific source of incorrect speech than the necessity of making a choice between the use of "I" and "me."

Especially is this the case with those persons whose familiarity with grammatical rules and distinctions has, by long disuse, degenerated into a vagueness which is worse than useless when appealed to for guidance.

You can be as sure that, in their endeavors to be precise, these people will fall into the very error which they flatter themselves they are avoiding, as that tomorrow's weather prediction will be wholly misleading. Thus, the same person who will correctly say, "Fido has been out with me," will at another time jar the nerves of his hearers with the expression, "Fido has been out with you and I." Obviously the two cases are parallel, the word "with" being mentally supplied before "I" in the second sentence. You will also often hear an obliging confidant preface his exclusive information with the phrase, "Between you and I," where the correct word would be "me." It is quite easy to avoid this mistake if you will remember that after prepositions—with, by, for, to, between, under, against, etc.—it is altogether ungrammatical to use "I."

If those two forms of the verb known as the past indefinite tense and the past participle were always identical, another fruitful source of difficulty would be thereby removed. But, unfortunately for the accuracy of some people's English, a large number of verbs have separate and distinct forms for these two inflexions. Among these may be mentioned wrote-written, drive-driven, threw-thrown, gave-given, and the reader will easily supply a number of other examples of a similar sort.

In all cases the word ending in "n" is the past participle. If you have hitherto been in doubt as to which of these forms to employ, the following hint will be found serviceable: When the word to be used is preceded by any of these little verbs—be, is, was, are, has, have, been, am, were (or their negatives, is not, are not, etc.)—the correct form is the past participle. Thus the following are grammatically correct: I wrote the letter. I have written the letter. He tore the paper. The paper was not torn. While "The boy has broke his plate" will at once be recognized as a violation of the above rule and, therefore, incorrect.

"You was" is an instance of a blunder which until recently was lamentably popular, and it is pleasing to note that this particular outrage on the English language is rapidly disappearing. The prevalence of this error is mainly attributable to the fact that the word "you," even if it signifies only one individual, must invariably be used with the plural form of the verb. Therefore, if you do not wish to make yourself painfully conspicuous, studiously avoid the phrase "You was," and substitute in its place "You were."

Another mistake which in some districts is so prevalent as to almost merit the appellation of provincialism, is the use of the phrase "He don't." The correct words in this case are "does not" or "doesn't."

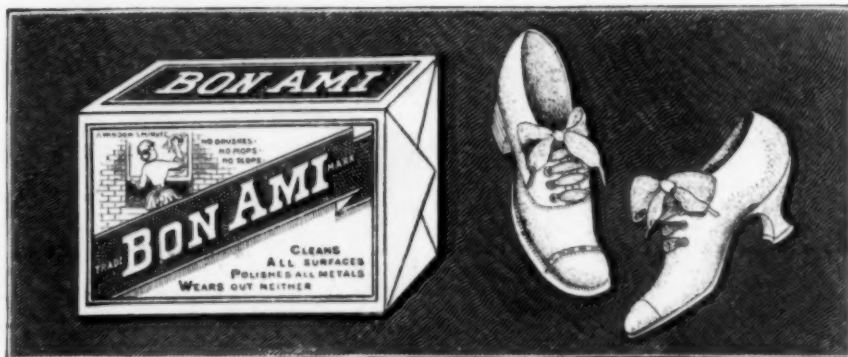
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STRONG-ARM TIM is employed in carrying bricks on to a barge. His strength is so great that his boss keeps increasing his load, until finally the gangplank breaks and lands Tim and his bricks in the water. Tim rapidly sinks, but presently comes to the surface and shouts out:

"Throw me a rope there, you spalpeens!"

While his companions are searching frantically for a rope, Tim comes to the surface a second time and bellows out:

"Here, there, you loafers; if ye don't throw me a rope I'll be after droppin' some of these here bricks!"



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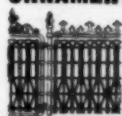
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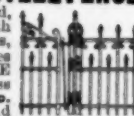


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Planning the Garden

(Continued from page 678)

a dressing of bone-meal in midsummer. Twine the shoots among the meshes. In winter, clip it back to the length desired. After the fourth year it can be trimmed with a grass sickle quickly. There is no finer hedge. The Japanese varieties are the best.

You need not be without flowers because your place is shady. Any of the following shrubs will give good results in shady places: Berberis, Cornus, Clethra, Deutzia (*Gracilis*), Privet, Azalea (*Amoena*). Among the low-growing plants for shady places are Lily of the Valley, Aquilegia, Digitalis, Funkia, Hemerocallis, Iris, Primulas, Myrtle, Spirea and Violets.

In any good-sized yard a good deal of litter accumulates by spring. There are forest leaves, dead stalks of last summer's flowers and trash of various kinds to be cleared away. It is not wise to clean the yard the first mellow day that appears. There is more than one freeze after the first bluebird shows himself. Wait until the ground has first thawed and then settled. Then, when the south breezes blow soft, is a proper time to tidy up the premises. The extra-early yard-cleaner uncovers her tulip beds, only to see them injured beyond repair by a late cold snap. Had she waited a week or ten days all would have been well.

Any ordinary woman can clear her yard herself, though the help of a good-natured husband or a stout-armed boy to roll the wheelbarrow and wield the rake is most welcome. Burn the trash when it is once heaped in the alley. Trash is not only unsightly, but is always a harbor for insects.

Everyone admires the glorious display of such herbaceous perennials as Golden Glow, Rudbeckia, hardy Chrysanthemums and perennial Phlox. There is a widespread belief that all of this class soon run out, giving really first-class flowers only a couple of seasons, then retrograding year by year. If left to stand in one place year after year, roots matted and half dead from lack of room, and the particular element in the soil that the plant loves best exhausted and eaten up by the greedy feeding roots, the plants suffer, losing their vigor and profusion of bloom. For this reason all the herbaceous perennials with

fibrous roots should be taken up once in three years, divided by pulling apart into several pieces, and reset in a place where none of their kind has stood before for several years. The farmer understands there must be a rotation of farm crops. Where he has wheat one year, he has corn the next. The flower garden likes its change of flower crops also. None of the hardy, fibrous-rooted perennials will "run out" if divided every third year and reset in fresh earth. That is an easy rule anyone can remember.


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Sweet Ermytrude Jones has two beautiful eyes, Their color is azure, the same as the skies.

Her eyes: 


Pure Grecian her nose, and molded with grace; And never was nose more in keeping with face.

Her nose: 

Her lips are so soft, and as rich as red tulips, And the breath they emit has the scent of mint juleps.

Her lips: 


Her teeth are as pearls, and I take them to be Just as good as the best that come out of the sea.

Her teeth: 


Like the bright burnished gold of Aurora her hair is, And twiddles in curls like a fay's or a fairy's.

Her hair: 


Then her wee shelly ears—ah! how graceful each turning— But hush! or I set these appendages burning.

Her ears: 

Oh, could I the wealth of the Indies command, I'd forfeit it all for sweet Ermytrude's hand.

Her hand: 

And were I sole monarch from Croydon to Crete, I'd lay down my scepter at Ermytrude's feet.

Her feet: 

"This paper," said Languid Lewis, "tells about a horse runnin' away with a woman, and she was laid up for six weeks."

"That ain't so worse," rejoined Boastful Benjamin; "a friend of mine once ran away with a horse, and he was laid up for six years."

NOON LUNCHES

To Interest the Women

A bright young business woman who lives in a big city says:

"This is in reference to noon lunches for working women. I have had much trouble about my lunch, getting rather tired of the cold lunches I brought and which are not very appetizing by the time the noon hour comes."

"I had heard so much about Grape-Nuts I determined to try that food, so had a local creamery deliver half a pint of cream to the office every day at noon, and this with Grape-Nuts, of which I kept a pkg. in the office, I found added greatly to the meal."

"Then gradually I ceased to use anything but the Grape-Nuts and cream, and for the last four months have had nothing but this for lunch, and am perfectly satisfied, am better and stronger in nerves, body and brain and enjoy the glow of perfect health."

"My lunch now costs me about 6c. a day and I have gained 25 pounds. I hope some working girl who is bothered about what to have for lunch will profit by this." Name given by Postum Co., Battle Creek, Mich.

Try Grape-Nuts 10 days and prove for yourself what a scientifically made food will do. "There's a reason."

Style and Economy

Women's Shoes

The growing popularity of "Chrome Tanned Glazed Kid" for women's shoes is increased as fast as women try them and find how much more comfortable, stylish and healthy they are than those made of any other leather.

The process of tanning "Chrome Tanned Glazed Kid" is by preserving the natural qualities of a skin instead of drying up the gelatinous matter. That is the reason why "Chrome Tanned Glazed Kid" is soft and pliable as your own skin.

The mineral salts that enter every part of the kid skin to preserve the gelatinous matter has the effect of making the leather insoluble. That is the reason why shoes made of "Chrome Tanned Glazed Kid" do not get hard after being wet.

The kid skins are buffed and burnished to a permanently bright finish. That is why "Chrome Tanned Glazed Kid" is no trouble to the wearer. Does not require the constant dressing and polishing you have to give other leather.

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To save dealers' profits—To know real Vehicle and Harness Values get and enjoy reading this great new Free Catalog of ours. Be sure to ask for Catalog No. V-161 Marvin Smith Co., Chicago, Ill.

ASK US HOW WE GIVE

A this fine couch and 1300 other nice things for the home with orders for groceries—tea, coffee, baked pork and beans, rice, soaps, pure foods, extracts, perfumes, etc. Send for our catalog telling "How the Housewife Can Furnish Her Home Without Cost" and "How the Housewife Can Save \$10 every few weeks." A postal will do.



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FRECKLES REMOVED

We can positively remove any case of freckles with

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This is a strong assertion, but we will refund your money if not satisfied. Our remedy is prepared for this one ailment. Write for particulars.

STILLMAN CREAM CO., Dept. 55, Aurora, Ill.



Managing a Husband

(Continued from page 679)

Goldthorpe. He smiled and merely remarked:

"Clever woman, your wife!"

"How do you mean, Oliver?" I said.

"Why, my dear fellow, don't you see that when you take a fancy to people she doesn't like, she bores you with them until you entreat her to get rid of them?"

I went home wondering. . . . I think Oliver may have been right, and that this may have been so with regard to Cecilia. . . . I wish I could think it was quite the same in the case of Valentine.

"Now Abideth"

Self built a splendid palace
Beyond wayfaring reach;
Set Pride to guard the gateway
From all of common speech.
But never king or angel
Sought Self's Pride-guarded halls,
And soon the poorest pilgrim
Shrank past its ruined walls.

Love built a little cottage
Beside the common road,
Where Faithfulness and Kindness
Fulfilled the law of God.
And Love throughout the ages
Sends loftier towers to heaven,
As shrines are built by offerings
Of grateful pilgrims given.

JESSIE ANNIE ANDERSON.

Woman's Power of Speech

AS A RULE, she can talk much faster, much longer and with much greater facility than a man, and this power of speech is attributed by a professor at the Sorbonne to the greater strength and solidity of the female chest. Numerous experiments have led to the conclusion that a man, when he speaks, fatigues himself four times more than a woman, who, when she talks, expends less effort than when she fans herself.

New Styles in Jumper Gowns

(Continued from page 689)

out these straps and with ordinary waistline. The pattern is cut in seven sizes, from twenty-two to thirty-four inches waist measure. For the twenty-six size, you will need twelve and a half yards of material twenty-seven inches wide, six and one-quarter yards forty-four inches wide or five and three-quarter yards fifty-four inches wide. Width of skirt around bottom, five and one-half yards. For the guimpe, see page 691.

No. 1589 (15 cents).—Jumper or bretelle skirts are literally all the rage this season; and with good reason, for they are very little more trouble to make than an odd skirt and are infinitely more fashionable to wear with lace guimpes or lingerie shirt waists. Wood-brown Panama was used for our model, which is worn over a guimpe of checked silk, a pattern of which can be found on page 691. The jumper skirt is cut with nine gores and has pleats at each seam. It is trimmed with black velvet ribbon. The jumper portion is in the form of shaped bretelles, or suspenders, cut in one with each side of the girdle and joined on the shoulders by straps of velvet ribbon. The skirts are oftenest made of taffeta silk, Panama, serge, linen or the new cotton rep. Pale-blue linen trimmed with fancy white cotton braid and buttons would be very stylish and dressy for this jumper skirt, or it could be of pale-blue or white linen and be trimmed with narrow Cluny lace insertion. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six will require, with nap or one way, eleven and three-eighths yards of material twenty-two inches wide or seven yards thirty-six inches wide; without nap or up and down, ten and three-quarter yards of material twenty-two inches wide or six and a half yards thirty-six inches wide. The skirt is five yards around the bottom.

SHE—You had no business to kiss me!
He—It wasn't business, it was pleasure.

COFFEE WAS IT

People Slowly Learn the Facts

"All my life I have been such a slave to coffee that the very aroma of it was enough to set my nerves quivering. I kept gradually losing my health, but I used to say 'Non-sense, it don't hurt me.' Slowly I was forced to admit the truth, and the final result was that my whole nervous force was shattered.

"My heart became weak and uncertain in its action, and that frightened me. Finally my physician told me, about a year ago, that I must stop drinking coffee or I could never expect to be well again.

"I was in despair, for the very thought of the medicines I had tried so many times nauseated me. Of course, I thought of Postum, but could hardly bring myself to give up the coffee. Finally I concluded that I owed it to myself to give Postum a trial; so I got a package and carefully followed the directions, and what a delicious, nourishing, rich drink it was. Do you know I found it very easy to shift from the coffee to Postum and not mind the change at all. Almost immediately after I made the change I found myself better, and as the days went by I kept on improving. My nerves grew sound and steady, I slept well and felt strong and well balanced all the time. Now I am completely cured, with the old nervousness and sickness all gone. In every way I am well once more."

It pays to give up the drink that acts on some like a poison, for health is the greatest fortune one can have.

"There's a reason."



HELEN VIRGINIA BALDWIN
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Raised on Eskay's Food from two months to her third birthday. Her mother writes:

"We tried plain cow's milk, and many other Foods, and *nothing* agreed with her but

ESKAY'S FOOD

Helen is now in perfect health and has been since taking your food."

If you are having any trouble with baby's feeding, or know a mother who is, may we not send a generous free sample of the food and our helpful book?

The trial costs you nothing and will prove that Eskay's agrees with children when nothing else will.

Your name on a postal is sufficient.

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1908 CATALOG

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tells you how to buy from the manufacturer and **save money** on Baby Carriages, Folding Go-Carts, etc.

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Useful Styles in Guimpes or Embroidered Shirt Waists

(Continued from page 691)

front is given by a single wide tuck on the shoulder, the front trimming of lace and hand-embroidery being displayed to advantage by this arrangement. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for the thirty-six size four yards of material twenty-two inches wide, three and a quarter yards twenty-seven inches wide, two and three-quarter yards thirty-six inches wide or two yards forty-four inches wide.

No. 9572 (15 cents).—This pretty waist or slip is made of white India linon embroidered in a very pretty design. The front has its fullness arranged in three tucks on each shoulder, but these can be omitted if desired. The neck can be finished in either round style, as illustrated, or may be cut square or completed by a stock of lace or of the material. The pattern is in six sizes, from thirty-two to forty-two inches bust measure, and requires for the medium size three and one-quarter yards of material twenty-two inches wide, three and one-eighth yards twenty-seven inches wide, two and a half yards thirty-six inches wide or two and one-eighth yards forty-four inches wide. The front is hand-embroidered.

No. 9100 (15 cents).—A shirt waist, guimpe or slip, embroidered in the effective butterfly pattern, is here illustrated. It is cut with a plain front of the material, with the slight fullness gathered into the waistline. The closing is in the center-back. The sleeves are full at the tops and are gathered half way below the elbows into fitted cuffs of the material trimmed with embroidery and lace. The pattern is in eight sizes, from thirty-two to forty-six inches bust measure, and requires for the medium size three and three-quarter yards of material twenty-two inches wide, three and one-quarter yards twenty-seven inches wide, two and three-eighths yards thirty-six inches wide or two yards forty-four inches wide.

No. 2071 (15 cents).—This embroidered shirt waist has leg-o'-mutton sleeves, according to the very latest hints from Paris, but if preferred it can be made up with puffed sleeves, as both are included in the pattern. The neck can be finished in open style or completed with one of the new stock collars, as shown in the illustration. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure. For size thirty-six it will require three yards of material twenty-two inches wide, two and three-quarter yards twenty-seven inches wide, two and a half yards thirty-six inches wide or two yards forty-four inches wide.

Lessons in Dressmaking

(Continued from page 707)

These are put on by machine, each row of boning being stitched twice—once on either side—so as to hold it firm. When the form is adjusted, it must be put in outside the lining. It would seem better to slip the form in between lining and outside, but if this is done the outline of the form shows through. The best way is to cover the form with the lining material before putting it in the coat. Cut lining large enough to lap over all edges of the form and baste it to position; then, when the form is finally applied to coat, the form is hemmed in by hand to lining of coat around all edges. Pattern No. 1994 is shown worn over this form. This handsome butterfly jacket is cut in six sizes, from thirty-two to forty-two inches bust measure. The price is fifteen cents.

Your Summer \$5.95 SUIT for \$5=

With this dainty white waist and stylish skirt you have a complete costume, which you can wear anywhere with perfect taste. Both garments are the reliable Todd-Smith quality and correct Todd-Smith designs. **Your money will be instantly refunded if they do not please you.**

No. 222 A is a sheer white waist of very fine Victoria lawn; front formed of four panels of handsome eyelet embroidery, and finished with tailored pleats from shoulder to waist line, both back and front. Blind closing is made in front under pleats; sleeves are $\frac{3}{4}$ length, with Gibson shoulders; collar and cuffs are tucked and lace edged. The pretty

Jabot of Valenciennes lace-edged lawn gives just the proper finishing touch—as shown in illustration—and is included in price of waist. **Order No. 222 A, giving bust measure—size 32 to 42 inches.** This waist comes in white only.

Price, postpaid, \$1.00

This Waist,
No. 222 A,

\$1.00

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Write for Our Free Catalog—"Economy Gazette"—correct authority on what to wear and how much to pay.

This Skirt,
No. 223 A,

\$1.00

Down.

Price, **\$4.95**



No. 223 A.

This handsome skirt, pictured above, is of very fine quality chiffon Panama—a material which is in greater demand this season than ever, both for its beauty and practical wearing quality. The design is an unusually full and graceful model, with wide box-pleat in front and balance in deep side pleats, tailor stitched to fit perfectly over the hips. **Bottom has guaranteed four yards sweep and is finished with bias bands of TAFFETA SILK, tailor stitched.** Comes in black or brown. **Order No. 223 A.** **Price, \$4.95**

No. 224 A is a very handsome skirt at \$6.95, made of very fine quality of imported voile, after same design as No. 223 A shown above. In black only. **Order No. 224 A. Our Special Price, \$6.95**

The above skirts come in sizes from 22 to 32 inches waist measure and 39 to 44 inches in length. In ordering give waist measure and length.

Send us \$1.00 deposit and either of the above skirts will be sent to your express office, balance to be paid after you have carefully examined the garment and found it satisfactory.

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EVERYTHING FOR WOMEN
236 to 248 MONROE STREET, CHICAGO.

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A wonderful offer to every lover of music whether a beginner or an advanced player.

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Don't say you cannot learn music till you send for our free booklet and tuition offer. It will be sent by return mail free. Address, U. S. SCHOOL OF MUSIC, Box 8, 225 Fifth Ave., New York City.

The Other Girl

(Continued from page 680)

it is only a simple black frock, too, with a bit of white lace on it."

Only a simple black frock with a bit of white lace on it!

Were all men as stupid as Roger with regard to women's clothes? His pitiable ignorance on the subject positively dumbfounded me. I thought of my own absurdly simple dress, that I would have to wear at every festivity for the next twelve months, and on Sundays in the summer as well; of my shabby shoes. And she could wear a gown and lace like that at dinner at home!

"I hope she will call on us," Roger continued. "I—I would like to know her. She—she is a girl in a thousand, isn't she?"

An awful fear seized me. Was Roger falling in love with her? He was, of course. She would steal him from me. Oh, it was too horrible to contemplate, for I idolized Roger.

"She will never call on us," I replied, hotly. "She does not want anything to do with us, I am certain. She is laughing at our poverty; making fun of our pinching, scraping ways. I don't want to know her, either." I went on. "She is an idle, good-for-nothing minx—an affected, dressed-up doll. She never turns her hand for anyone. I pass the room she sits in again and again, but she is always just lounging about, never by any chance doing anything. She even makes the companion read to her."

"She practices a good deal; I see her at the piano very often," Roger protested. "And she plays and sings beautifully."

"Yes, no doubt she does," I said; "and other people could play and sing beautifully. I dare say, if they had unlimited time to practice and lessons from one of the best masters. And, of course, he must come to the house to give her lessons! It would be quite too much for her to go to him."

We caught the electric car then, but I could not get the girl next door out of my head all night. She would probably flirt desperately with Roger, and then throw him over and just break his heart. There was something very lovable about her; I could not help seeing that in spite of all my jealousy. She would win his love—the love of Roger, who was such a fine, clever fellow. It seemed as if every good gift in life was showered upon her.

I was very busy the next few days and had little time to watch the movements of the girl next door. She was evidently doing a great deal of shopping, for every afternoon I noticed her driving out with the companion, and they always returned with the carriage full of parcels.

We were sitting in Roger's study one evening when she returned from one of these shopping expeditions. It was just dusk, and I did not see her go into the house; but I saw the companion and the coachman carrying in the parcels, and I felt positively green with envy as I watched them. "How lovely it must be to buy spring clothes like that," I thought. How I wished I had just what money would buy a few trifles for myself. Ah! if only I could change places with that beautiful girl for a little! Genteel poverty seems more unbearable when one is young than at any other time.

She was not in the house very long before she began to play the piano in the room next to the one in which we were. You could hear her just as well as if you were in the same apartment. She played little broken melodies of Rubinstein's and Chopin's, but she was interpreting them in a way in which

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CHOCOLATE BON-BONS

are the most delicious and the most perfect of confections.

In their making *nothing* is used but the choicest chocolate, purest cane sugar, finest nuts and fruits and finest extracts of *actual* fruits and flowers.



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Organdie Jumper \$1.79
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Our large cash orders kept eastern factories working full time through the dull, panicky months making thousands of these stylish suits which we now offer to you at an unheard of bargain price.

Your Money Back If You Do Not Like It.

No. 954. Most popular jumper wash suit, made of beautiful flowered and checked organdie, with fleur de lis embroidered strapping on front and back and over shoulders; inlaid yoke of lace with linen embroidered straps; new kimono sleeves pleated and trimmed with straps of embroidery to correspond. Full pleated skirt model; panels between box pleats trimmed with still-laid embroidered straps, set off below with deep side pleats. Sizes: bust 32 to 44, waist 23 to 29, length 38 to 47.

Only \$1.79
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"Sweet 16" Face Powder

THE finest and purest face powder that can be made; on the market over 20 years. More used today than any other and no better at any price. Heals as well as beautifies because Antiseptic.

Pink and Brunette. Price 25c box. Absolute satisfaction guaranteed or money refunded.

FREE—"THE CP GIRL" PICTURE

As a special inducement, we will send, free, with each box ordered before May 31st, a beautiful picture of the CP Girl at "Sweet 16" (like illustrations) printed in colors on heavy art paper. Actual size, 9x12. No adv. A work of art. Worth 50c. Write today, before you forget.

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a happy woman could not possibly have done. "I wish she would sing," Roger observed. "She plays beautifully, but I like to hear her sing; she has such a sympathetic voice."

In a few minutes this wish was granted. A little prelude, like the accompaniment to a song, was played. Mother, who was dozing by the fire, looked up then.

"Why, she is going to sing 'Tired!'" she exclaimed. "What a strange song for a girl to sing!"

The lovely contralto voice rang out full and clear—

Tired, so tired of drifting
Adown the dark stream of life.

I shivered a little. How distinctly one could hear the words, and, oh! the despair in the sweet young voice!

We listened with bated breath to the next verse.

Waiting and longing so sadly
For love that is sweetest and best,
Willing to die, oh! so gladly,
If that would bring quiet and rest.

She broke off abruptly with a kind of sob. No one spoke for a minute or two. Then Roger said: "Something is making her wretchedly unhappy, or she could not sing that song like that."

"Oh, trifles upset young women of her stamp. The water in her bath was not properly scented this morning, perhaps, or her maid has not dressed her hair in the precise number of coils she likes. People who hunt for trouble will always find it, you know." And I could not keep the bitterness out of my voice, strive as I might.

Roger looked pained. He always looked pained if anyone made a derogatory remark about the girl next door.

I was exceedingly worried and out of temper as I washed up the breakfast things in the pantry next morning. It was a warm day, and somehow everything was going wrong. The kitchen chimney smoked, and mother had been remarking about the length of the butcher's bill and telling me I would have to try to plan more economical dinners in future.

"I may go up and sing 'Tired,'" I said, as I dried the cups and saucers savagely. "Tired, indeed! Well, I would like to know what she has to tire or worry or annoy her?"

Our slatternly maid-of-all-work was thrusting her touzled head in at the door now.

"The gentleman from next door wants to see you," she announced. "He's in the parlor."

The gentleman from next door wanted to see me! I was taking off my apron mechanically and straightening my ruffled hair. What an awful pickle he would think me! He was used to a young lady floating about in a lovely white robe in the morning. Ah, well, I did not care!

I was in the room then.

"My daughter is particularly anxious to make your acquaintance," he began, after preliminary greetings; "and she would be so glad if you would come in and dine with us this evening. You see, she is blind. It is only these last few years she has lost her sight, and that makes it all the harder for her," he went on. "She underwent an operation, but it was not successful. She never murmurs or complains, but it must make her very unhappy. She is only twenty-two."

A few minutes later I was showing him out. I did not speak as I gave him my hand. I could not. I was trying to gulp down the tears that would rush into my eyes.

Words I had read somewhere were rising up before me and standing out in letters of fire: "We see how much a man has, and therefore we envy him. Did we see how little he enjoys, we should rather pity him."



Let Me Send You Free

"The Story of your Mirror" (a handsome book of 40 pages), and an interesting booklet "About the Hair" describing

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that are used and endorsed by Adeline Patti and thousands of women of refinement. For over 20 years these superior toilet preparations have been sold by first-class dealers and they have won an enviable reputation for efficacy.

Mrs. Graham's Quick Hair Restorer

restores gray hair to its original color in a few days, making it glossy and beautiful. (Best for brown, dark brown or black hair, not more than one-third gray.) Absolutely harmless. Price \$1.00. At dealers, or by express prepaid. Send 10c for trial bottle and booklet "About the Hair."

Cactico Hair Grower

is unequalled by any other hair preparation made for stopping falling hair, and stimulating and giving health to the follicles of the hair. It promotes a natural, healthy growth of luxuriant glossy hair. It is absolutely harmless and has stood all tests. Price \$1.00 at dealers, or by express prepaid.

Kosmeo creates a sun and wind proof complexion. It is a perfect skin cleanser and complexion cream. It cleanses the pores and keeps the skin free from chapping, and all ordinary blemishes. It protects the skin from tan, freckles, etc. Always all irritation after shaving. Price 50c. At all dealers, or by mail. Sample Box of Kosmeo and Kosmeo book sent free.

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is an absolutely harmless powder that adheres well, and is invisible. It is wholesome and dissolving and cannot clog the pores. Three shades: white, flesh and brunette. Price 50c at dealers, or by mail. Sample free.

Write and tell me your complexion troubles. Consultation by mail free. Correspondence confidential.

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The Gap in the Hedge

(Continued from page 710)

pletely as though she had never been there. So wild had been my career that I was unable to stop all at once, and nearly came to the ground in my efforts to pull up short. Then I turned and saw the solution of the mystery.

Into that line of hollyhocks, behind which lay the shrubbery, Cicely had broken, suddenly and relentlessly. A great gap, where lay two gigantic hollyhocks stricken to earth, revealed the way that she had gone. I stood for a moment and regarded the wreckage, thinking the while of the Professor. But very soon my thoughts reverted to Cicely. Where one had gone another might follow. The gap lay open, inviting, compelling. A moment's hesitation, and then I stepped through.

In the recesses of the shrubbery, I remembered, was a little leafy arbor, favorite play-place of Cicely and mine through all the years of our happy childhood. Many a time had we sat there together and discussed the future—gravely, as children will. It was here, if anywhere, that I should find Cicely. What if her object had been to lead me back to that spot where we had plighted our childish troth, and to give me there, in that place of many memories, the answer that I had demanded of her? The thought was a happy one and set my blood a-tinkling. Softly I stepped inside the arbor.

"Cicely!" I whispered.

For a moment the hopes that ran so high in my heart conjured up for me the actual vision of Cicely as I had thought to find her. But another moment and I knew it was only a vision. The arbor was empty.

The reaction was so complete, the fall from the heights so sudden, that I had no heart left in me to pursue the search. I sat myself down in the arbor and fell to thinking of the past—and the possible future.

I must have sat there for some time, when suddenly I was conscious of footsteps coming down the hollyhock avenue. It must be Cicely returning, I thought. With the intention of taking her by surprise, I crept from the arbor and down the grass path toward the gap in the hollyhocks. The sound of voices brought me to a halt. One was Cicely's, speaking in a tone of unwonted penitence.

"I am so sorry, uncle, dear."

Then I heard the Professor.

"My dear, my dear, what does it matter? A hollyhock or two, more or less, is of small importance. But how did you come to go that way?"

I awaited Cicely's reply with some interest.

"Well, you see, uncle—Bob and I, well—Bob and I were just pretending for the moment that we were boy and girl again."

"Boy and girl again!" echoed the Professor's voice. At any other time I might have been struck with the thought that it was unusually full of emotion. But I was too engrossed just then with what Cicely was saying to notice it particularly, though I remembered it afterward.

"So we had a race," she went on. "Bob gave me a start, and the conditions were that he had to catch me in five minutes, or—or the race wouldn't count."

"The race wouldn't count," the Professor repeated gravely. "And what if he caught you?"

There was a long silence. I believe the Professor repeated the question, but I cannot be sure. I was straining every nerve to catch Cicely's answer.



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"I—I didn't want him to catch me," she said at last, in a voice so low that I could scarcely hear her. "So that's why I had to break down the hollyhocks."

"I see," the Professor answered. There was a queer little catch in his voice; I noticed it this time distinctly.

"I am so sorry, uncle dear," Cicely said again. "Will you forgive me?"

"My dear—of course."

Then I heard the faint sound of a kiss. I started with a sudden emotion. But, after all, it was natural enough. Why shouldn't the Professor kiss her? He was her guardian, and old enough to be her father, and—but I felt miserable.

"I must go and find Bob," cried Cicely, suddenly. She had entirely recovered her spirits. "The poor dear boy will be sulking somewhere by himself, and imagining that we have quarreled. He is going away tomorrow, you know, uncle, and not coming back for a whole year. It would never do to let him go thinking unkind things of me, would it?"

"It would never do," agreed the Professor.

Once more I heard the sound of a kiss. Then Cicely's feet pattered away down the hollyhock avenue, and there fell a silence.

I stood perfectly still for a moment or two, wondering what I should do next. I had just made up my mind to go in search of Cicely when I heard a sound that went straight to my heart. It was a low, suppressed sob, almost a moan, that came from the other side of the hollyhocks. There could be no one there but the Professor. All at once the revelation of what that sound meant came upon me in a flood. I felt like one who had unwittingly intruded upon holy ground; and, struck with sudden remorse, I crept from the garden like a mean and guilty thing.

The next day I went away. I sent Cicely a little note bidding her good by, but I made no allusion to the incidents of the morning before. I caught myself wondering how she would receive it and what she would think of me. The vision of Cicely obtruded itself very persistently on my thoughts just then. At length, with an impatient sigh, I shook the vision off and turned my face resolutely toward my journey.

It was a year later almost to the very day when I found myself once more in the Professor's garden. Autumn was over the land again, and the air was filled with the scents and sounds of dying things. The hollyhocks looked decadent—more decadent than usual, I thought; but the roses still bloomed gaily. I almost smiled as I looked at the roses and remembered the Professor's comparison of them to a bedecked and bejeweled society woman. Had he grown wiser in these twelve months? I wondered. But the wonder brought a stab of pain with it.

At the house they had told me that I should find him in the garden.

"And Miss Cicely?" I had inquired.

"In the garden, too," was the reply.

As I turned in search of them my heart sank at the implied omen. The Professor and Cicely were both in the garden. The Professor and Cicely! Cicely and the Professor! The words beat themselves into my brain in a constantly maddening refrain. I thought of the day a year ago when I had stood behind the hollyhocks and surprised the secret of another man's heart. What might not have happened in a whole long year? The few brief letters I had had from Cicely had given me no information. But I remembered the flush that came to her face that morning, and the unwonted look in her eyes, when I had made the remark that the Professor was rather too young to be her

guardian. And now she would be of age and her own mistress. It was with a heart full of strange misgivings that I entered the hollyhock avenue.

When I came to the spot where Cicely had broken the line in our mad race, I stopped suddenly. The gap in the hollyhocks was still there. No attempt apparently had been made in the next year's planting to fill it up, and the idea flashed across me that the omission had been a deliberate one. But I had no spirit in me just then to hope that it was any sentiment of Cicely's that had prompted it.

Then once more I heard voices across the hollyhocks.

"I am so sorry, uncle, dear."

Was I dreaming? Surely I had heard those words before, somewhere back in the misty past.

"My dear little girl, you cannot help it." It was the Professor. "I ought to have known better at my age. You must try to forget it, Cicely—forget it altogether—and forgive. We must take up life again as though it had never been said, as though"—I detected a desperate attempt to speak lightly—"I had never made such an old fool of myself."

"There is nothing to forgive, uncle dear." Cicely's voice was full of tears. "Oh, I wish—"

"Is it Bob?" the Professor asked suddenly. They were almost opposite the gap in the hollyhocks now, and once more I waited breathlessly, as I had waited a year ago, for Cicely's answer. It was some time in coming.

"He tried to catch me, you remember, uncle. But I didn't want him to—I wasn't sure then. I—I had somehow suspected that morning that you thought—that you wished—"

"And are you sure now, Cicely?" the Professor asked, and his voice was very gentle.

There was no answer from Cicely that I could hear. But with a sudden glorious upspring of conviction I read her answer from my own heart. In a moment I was through the gap.

"Cicely!"

"Bob!" I saw the glad light in her eyes. The Professor looked at us with a beautiful smile.

"The gap has served its purpose after all, you see," he said. And I knew that he was speaking of the gap in his heart.

Then he turned and left us together.

Home of Tokay Grapes

"THE greatest grape-producing region in the world" is the title claimed by San Joaquin County, California. The average yield in France is 2.7 tons to the acre; the average for California is two tons an acre, while for San Joaquin County it is four tons an acre.

Lodi is the center of this district, shipping last year grapes to the value of a million and a half dollars. As only two-thirds of the Lodi vineyards are now in bearing, it is declared that their yield will soon reach six tons an acre, almost three times that of any other region in the world.

The Flame Tokay is the great Lodi grape. In September, last year, the town held a Tokay carnival lasting three days, the whole town being decorated with vines and grapes and the streets lined with booths where every step of the history of the grape, from making a cutting of a vine to loading and icing cars, was illustrated by the actual work.

A LITTLE bird sat on a telegraph wire
And said to his mate, "I declare,
If wireless telegraphy comes into vogue
We'll all have to sit on the air."

Ancient Kings and Thieves

G. ELLIOT SMITH describes in the December "Bulletin" of the Egyptian Institute what he discovered when he unwrapped in the Cairo Museum the mummies of five of the Pharaohs that were found at Bab el Molouk in 1898, says the New York "Sun."

These kings were among those who reigned in Egypt from about 1,000 to 1,300 years before the Christian era. At a period believed to be not more than a century after the death of the latest of these royal persons, their elaborate tombs were broken into for the purpose of despoiling the mummies of the precious stones and jewels, in the form of amulets, charms and other objects, that had been buried with them.

The work of unwrapping the royal mummies of Egypt is always a slow and careful process. Every stage of it is carefully described. Photographs are taken at every change in the process, as, for example, when different kinds of cloth or different widths of bandages are used.

The detailed report on these five mummies has not yet been printed, and Mr. Smith confines himself to his notes of the mutilation and plunder of the royal dead. About three days were spent in the unwrapping of each of the mummies.

The kings were Siptah, who was related to the Rameses family by marriage; Seti II, who restored the throne to the direct line of Rameses, but whose reign closed in anarchy because several pretenders to the throne waged civil war, and Rameses IV, V and VI.

It would have been no easy matter for the plunderers to take off the wrappings and secure the jewels if they had treated the mummies with care, but they were after the valuables and stopped at no mutilation that would help to get them quickly.

Parts of the fine linen bandages, plastered together with resinous paste, were hacked off so brutally that bones of the mummies were broken, pieces of skin were cut out, arms, hands and ears were cut off and teeth were knocked out. Fragments of the original wrappings remained glued to the mummies, if it were evident that there was no jewel underneath that would add to the stolen riches.

The least damaged of all the mummies was that of Rameses V, which was completely stripped of all its wrappings, but the only mutilation was the slicing off of the fingertips of the left hand by some sharp instrument. None of the other mummies was so badly maltreated as the body of Rameses VI, whose head and trunk were literally hacked to pieces. Jewels around the neck had evidently supplied the motive for cutting off the head. One of the forearms and the hand were not with the mummy, but, curiously enough, they had been replaced by those of another body, evidently of a woman.

Mr. Smith discovered abundant evidence that at a later period, during the reign of the priest kings, these outrages came to light and a very hurried effort was made to rewrap the bodies. The fragments of the old bandages were put around them and were then covered with new bandages, but the rewrapping was so carelessly done as to indicate great haste. When the body of Rameses VI was rewrapped it was necessary to obtain a board on which to tie the fragments to give them some semblance of the form of a mummy.

SHE—I suppose if a pretty girl came along you wouldn't care anything about me any more?

HE—Nonsense, Kate! What do I care for good looks? You suit me all right.

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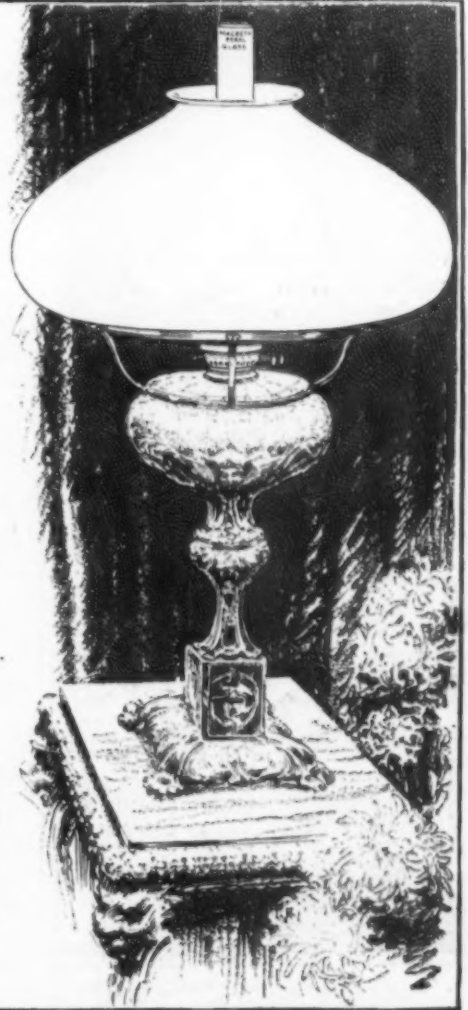
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Styles for the Younger Members of the Family

(Continued from page 703)

where it gently slopes into a rounded point. An inverted pleat up the center-front of the skirt gives height to the figure and takes away the full, bunched appearance at the waistline so often noticed in young girls. The very newest sleeve for dressy suits is a feature of this pattern. It is a short sleeve, gathered at the top but left free at the lower edge. The bottom is turned back to simulate a cuff, and may be left plain or faced with lace. White mohair or the same material in any light shade would make up beautifully in this manner. The new chiffon weights and diagonal weaves in this goods, together with the new patterns—notably the stripes—in which they are new being woven, brings them forward as more desirable than ever. Linen, pongee and serge will also give satisfaction in light and dark colors. Either heavy lace or braid should be used as trimming. The suit is cut in four sizes, from fourteen to seventeen years, and requires seven and one-half yards of material twenty-seven inches wide for a miss of fifteen.

A Supper-Room Contretemps

(Continued from page 708)

reiterated, in a voice heavily tinged with gloom.

The girl in green smiled charmingly. "Oh, it was all right, Rob," she said, in a voice charged with the essence of sweetness. "I know you couldn't help it."

He looked moodily up from his dish and fastened his eyes upon her.

She permitted her eyes to fall very quickly. "Rob," she said, in a soft and most taking quality of voice, "suppose I should say I am sorry for the answer I gave you last night?"

"Oh!" gasped the young man suddenly, almost allowing a pink and white creamed pear to slide from his plate into her lap. "Are you?"

"I am," she replied, without looking up.

"And you—" he began, impetuously bending toward her and giving his plate an impatient tilt at another angle, so that the pear helplessly shot off upon the floor. "You—"

"Hush!" she whispered hastily. "Wait till afterward!"

A few minutes later the men again arose and formed an expedition in search of coffee.

The girl in green arose and slipped hastily over to the other group. "I may as well tell you girls something," she said, with a casual smile; "Rob Valentine and I are engaged."

Without waiting to listen to the little burst of astonishment and good wishes that followed, she wandered back to the girl in pink and the girl in blue. "I don't believe I'll fool you any longer, girls," she said, very leisurely. "You needn't say anything about it now, but Rob and I are engaged."

"No!" cried the girls.

"Yes," smiled the girl in green.

"And you were only jollying Fred Haynes?" gasped the girl in blue.

"That's all!" laughed the girl in green.

"I never dreamed you cared for Rob!" exclaimed the girl in pink. "I thought you were only good friends."

"Yes," said the girl in blue, "and that hateful brother of mine said that you were just 'working' Rob for theater treats and dances. I am glad I can tell him he is all wrong for once!"

The girl in green regarded her with an indulgent smile. "Oh, well," she said, good-temperedly, "men don't really understand girls, you know!"

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Cocoanut Dainties

(Continued from page 711)

powdered cinnamon (take care not to get too much). Pour into a porcelain-lined saucepan and stir over the fire a few minutes, until well thickened, but do not allow it to boil. Pour into a glass dish and chill. Serve very cold. Grated cocoanut may be added if desired.

ORANGES WITH COCOANUT.—English people are very fond of mixing this fruit with grated cocoanut in this manner: Carefully peel some oranges, removing all the white skin. Separate the fruit into its natural sections, taking out all the pips. Put a layer in your glass dish, sprinkle with fine sugar and grated cocoanut; keep doing this until you have the required quantity, and then cover the whole with whipped cream. Decorate with angelica or chopped pistachio nuts. A good custard may be substituted for the cream if preferred.

CLEO CREAM.—Heat one pint of milk, and just as it comes to a boil add one-half a cupful of sugar and a quarter of a box of gelatine. Remove from the fire and stir in a cupful of desiccated cocoanut and the stiffly beaten whites of two eggs. Chill on the ice. Serve the cream with golden sauce made as follows: Heat one-half pint of milk; stir in half a cupful of sugar and the yolks of two eggs; cook to a custard and flavor with vanilla. Serve cold.

COCOANUT LAYER CAKE.—Mix together one cupful of sugar, half a cupful of water, one tablespoonful of butter and two beaten eggs. Into one and one-half cupfuls of flour stir one heaping teaspoonful of baking-powder. Bake in jelly tins. For the cream, use one-half a cupful of sugar, one-quarter of a cupful of flour and one egg. Mix together and turn into half a pint of milk previously heated; add two large spoonfuls of cocoanut and stir until thick. Spread between the layers of cake when almost cold. Make a frosting for the top and sprinkle thickly with cocoanut.

GOLF BALLS.—Chop one-half a pound each of figs, dates and nut meats. Moisten with a syrup made by boiling one-half a cupful of sugar and one-fourth of a cupful of water, until it spins a thread; then form into balls and roll in granulated sugar and cocoanut.

LEMON MERINGUE.—Beat the yolks of six eggs until very thick; add the juice and grated yellow rind of two large lemons and one cupful of sugar. Cook in a double boiler until it thickens, then add the whites of the eggs beaten to a stiff froth. Stir constantly until quite stiff. Line a deep glass dish with lady-fingers or slices of sponge cake; pour in the custard gently, and cover all with the whites of two eggs whipped to a firm snow with four tablespoonfuls of powdered sugar.

"Every-day" No Longer

PEARL.—Whatever became of that young man you used to like so much—the one you called "plain, every-day Mr. Brown?"

Ruby.—Oh, he is "plain, every-night Mr. Brown" now.

Pearl.—Indeed! How is that?

Ruby.—Why, we are engaged.

"My dear," said Mrs. Newlywed, her face flushed with the excitement of her afternoon in the kitchen, "I want you to be perfectly frank with me now. What would you suggest to improve these doughnuts I made today?"

"Well," replied Mr. Newlywed, lifting one with a slight effort, "I think it might be better if you made the hole bigger."



A new bust supporter, having lacing adjustment at bust, with band to draw into position under bust. Also lacing at back to make perfect fit. A very satisfactory garment. Fine batiste, with ribbon lace trimming—try them.

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HEINZ

Tomato Soup



WHAT delicate piquancy—how rich and smooth—how indescribably good, these are your thoughts at first taste of Heinz Tomato Soup. And there really never was a better soup.

Every material entering into it is a result of Heinz exacting system of selection and preparation. Tomatoes, sun-ripened, firm and fresh, enriched with pure cream; no meat or stock; then comes the seasoning (the real art in cooking) with spices of virgin strength and purity, especially ground by Heinz.

In the sunny, airy Home of



these good things are blended and cooked with a precision that leaves no doubt as to uniformity, and the finished product comes direct from the burnished kettles to you in the Heinz Improved Tin—no loss of flavor, no exposure, no contamination. Let us send our booklet "The Spice of Life."

H. J. HEINZ COMPANY,
New York Pittsburgh Chicago London

Macrame, the Coming Fancy Work

(Continued from page 712)

round the thread laid on; while in going from left toward the right, the loop is formed by placing the knotting thread over the thread laid on. To make the rib, always make a complete double knot round the outermost of the threads laid on with each of the remaining threads. Great care must be taken to hold the thread that is laid on firmly with the left hand, while the right makes the loops round it. No. 6 also shows the cross-knot which completes the slanting rib.

No. 7—BAR WITH KNOTS.—No. 7 shows the knots in progress, also finished headings and the mode of laying on and working over a second leader-line or cross-bar. 7a and 7b show knots worked over the under cross-threads, which are now laid on, and knots on knots, as described in No. 4, placed in a line complete the heading of the trimming, as shown in No. 1c.

\$30,000 a Year for Clothes

A REPORTER who interviewed a leader of Paris fashions recently on the cost to a woman of being well dressed in that city, was told that \$30,000 a year was about the lowest limit of possibility. With \$50,000 and good taste any woman could make a showing, says the New York "Sun."

"You see, she must have so much fine old lace for her underwear, and she must renew it so often," said the authority, "that a great deal of money is consumed on this item. A really fashionable woman can hardly wear anything but lace-trimmed corsets. They cost \$200 to \$250 apiece, and they can't be relied upon to hold the shape for more than a month or so.

"Then consider the item of stockings. Even for common wear they cost \$5 a pair. They may cost ten times that, and there's no wear in them. Of course, wear is an element that a woman who is really trying to dress herself can't give a second thought to anyway.

"As for dresses, a wearable one for \$600 can be procured for ordinary wear; but \$3,000 is not out of the way for a really distinguished creation. At the marriage of Alfonso XIII, in Madrid, the Duchess d'Almodovar wore a costume that cost \$7,000 in Paris. It consisted of a silk net gown embroidered with topazes and a court mantle of lace embroidered with gold. There was an Empire gown of white satin in the trousseau of the Princess Marie Bonaparte, who married the King of Greece's son lately, which cost only \$1,000 and yet was greatly admired. You see, it was absolutely plain—not a speck of lace on it.

"Dresses cost money, when you reflect that a woman in the swim needs from thirty to fifty of them in the course of a year; but I'm not sure that her furs don't cost even more. You see, she must have at least six sets. The woman who would wear the same cloak in the daytime calling and at night going to the opera, or the same in her automobile that she would when traveling by rail, could not expect to have any status as a well-dressed woman.

"Hats, too, are important. A woman must have such a variety—satin, lace, fur, feather and flower hats, large ones and small ones. The hat should express the occasion, as it were—a somber spirit of devotion or a joyous elation of mundane affection.

"How much thought they need! And you really can't do better than from \$200 to \$250 apiece. I have heard of hats as low as \$15 or \$20, but I can hardly believe in their reality. At least, one can imagine the pitying smile of the saleswoman as she shows them.

"Just now, by the way, very little need be

spent on the headdress. The note of the moment is negligee. You run a band of blue or faded rose velvet through a tumble of curls or a wild mass of waves, and there you are.

"What about the jewels, you ask? I will not open the casket. The topic is endless if you go into detail. But to sum it up in a word, for full dress nothing is permissible between zero and \$100,000. If you cannot be magnificent, be defiant."

The authority on fashion closed with a word on the great rapidity with which the up-to-date Paris dressmaker of the first class will fill the most elaborate orders.

"I knew of a case recently," said she, "where the wife of an Ambassador of a great power arrived one morning in Paris after a long journey. That very evening, she found, she would have to be present at one of those official functions for which an Ambassador does not dare to plead illness. Yet she had nothing to wear.

"The telephone had a busy ten minutes, and at 9:30 o'clock a saleswoman, the forewoman for corsages and the forewoman for skirts of a great house were in the lady's boudoir. The saleswoman displayed sketches of dresses and samples of materials; the forewoman measured her. Ten women were set to work on the costume. At 4 P. M. Madame called in her auto and tried it on. It was delivered at her house at 9. A work had been accomplished in eleven and one-half hours which once would have been thought marvelous in a week.

"But the most remarkable case of meeting an emergency that I ever heard of was the result of an accident. It was early in this season, and the dress that a prominent society woman was to have worn at a great event was ruined by a careless worker scorching it with a pressing iron just two hours before it ought to have made its appearance in the glare of the Elysée salons. There was a wail of despair in the workrooms. They feared to tell the chief; he might go mad, they thought. But no; he took it with an awful calm. Not a word of reproach, but a swift command to the two forewomen and the four best seamstresses in the shop. They took yards and yards of crêpe de chine of the most exquisite hues, and furlongs of gold lace and flower embroidery. They jumped into cabs and flew to the lady's house. The chief with tears explained the disaster.

"'But,' he added, 'we will build a robe upon you, Madame, that shall be a dream. I have the inspiration, and I will direct the operations myself.'

"The lady stormed a moment, but what could she do? She didn't want to miss the occasion, and she hadn't a stitch that didn't date back to the last season.

"So she put on a plain satin bodice and gown for a foundation and they built the dress upon her, and pinned and basted on the gold lace and the flower trimming and all the other accessories, the woman standing all the time like patience on a monument, the forewomen cutting and snipping and fixing and the seamstresses stitching and pinning, and the chief dancing with excitement and snapping out his orders like the captain of a fast yacht in a close race.

"But it was a dream. It was the most exquisite conception of his whole career, and Madame received so many compliments on her improvised rig that she forgave the chief and did not withdraw her custom."

Didn't Read Them

A KIND old gentleman, seeing a little boy carrying a lot of newspapers under his arm, said: "Don't all those papers make you tired, my boy?"

"No; I don't read 'em," replied the lad.

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If YOUR dealer does not keep JAP-A-LAC, send us his name and we (except for Gold which is 25c) to cover cost of mailing, and we will send FREE Sample (quarter pint can) to any point in the United States.

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"THE PERFECTION ADJUSTABLE FORM"

does away with all discomforts and disappointments in fitting, and renders the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes and sizes; also made longer and shorter at the waist line and raised or lowered to suit any desired skirt length. It is very easily adjusted, cannot get out of order and will last a lifetime.

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You will be surprised and delighted at the difference in your appearance when you wear

Nature's Rival

Inflated as you wish, it fills the hollows and rounds out the curves—in fact, is the only sensible article of its kind ever offered. Its thousands of satisfied wearers are its best endorsement. *Nature's Rival* weighs only 4 ounces, and though simple in adjustment, remains in a graceful and natural position under all conditions, whether exercising or in repose. It is absolutely sanitary, is easily laundered and is worn effectively with or without corset.

Nature's Rival makes the Princess or Empire gown a possibility and the cut of your tailor-made no longer a problem. Even your dressmaker could not detect the secret of your perfect figure.

Write at once, enclosing a 2-cent stamp, and we will send you free our handsomely illustrated booklet containing ten beautiful half-tones of the same model in various costumes. *Reliable agents wanted for new territory.*

NATURE'S RIVAL COMPANY, 915 Tacoma Bldg., Chicago, Ill.

Millions in Swamp Lands

LOUISIANA today embraces within its boundaries an area which, in its present condition, is as useless to its people as a corresponding area on the high seas. Yet, according to the "Southern Farm Magazine," this now worthless area, something over 7,000,000 acres, is the greatest body of fertility in the world except probably in the Amazon flood plain.

The cultivated portion of the alluvial district south of Red River is today supporting the densest agricultural population in the United States—a population of 330 to the square mile of cultivated land, omitting entirely the urban population of New Orleans.

Based upon what the alluvial lands are now doing, the undrained lands of Louisiana—lands today wholly unoccupied—are capable of supporting, not counting the cities which would exist there, over 3,500,000, a population exceeding any one of forty States of the American Union.

Cultivated as the sugar district of Louisiana now is, the annual wealth production would approach the present value of the cotton crop of the United States and exceed by millions the value of our entire wheat crop.

Holland, on an alluvial area (2,750,000 acres) considerably less than one-half of Louisiana's undrained area, and with a fertility not up to the Louisiana standard, supports about 5,000,000 people, and up to the highest standard of Europe. Holland is almost a synonym for wealth.

Egypt, with a cultivated alluvial district (5,340,000 acres) considerably less than the one under discussion, supports 10,000,000 people, not up to the European or American standard; but since the population supported to the square mile is about the same as in Holland, the lower standard of living is doubtless due to the character of the people.

On 1,500,000 acres of land Egypt produces fully one-seventh as much cotton as does the whole United States; that is to say, one acre of cotton in Egypt is worth approximately four acres in this country, and we are buying a continually increasing proportion of Egyptian cotton every year.

Egyptian is a more valuable cotton than our standard cotton, but it is worth less than our Sea Island cotton. It happens that Sea Island cotton grows to perfection on the sea-coast lands of Louisiana, and we have here enough first-class Sea Island cotton lands, when once drained, to duplicate in pounds and to exceed in value all of the long staple cotton produced in the world, Egyptian included.

Beyond question, the drainage of the remaining marshes and swamps in the United States is the most important natural development awaiting us, and is sure to be done by the present generation. Scores of drainage projects are now actively under way, and thousands of acres have already been brought under cultivation with most satisfactory results. The production of these new lands far exceeds that of the older cultivated lands of this famous productive delta, and, except where reclaimed by companies for the purpose of sale, they are rarely offered at any price. Here the drainage movement is getting momentum, and it will not stop until south Louisiana has become the richest agricultural community of its size in the world.

"Why are you leaving?" asked the star boarder.

"I'm afraid the landlady has designs on me—thinks she's going to get me to marry her daughter, or something. At dinner last night she gave me the tenderloin instead of the tough end of the steak."



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Every requisite of a scientifically correct, musically accurate and thoroughly dependable piano is embodied in the 1908 models of the

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You can buy an Ivers & Pond Piano by mail just as satisfactorily and to exactly as good advantage as in person at our ware-rooms. How? Write and we'll tell you.

How to Buy. Where we have no dealer we can sell you direct from our large Boston ware-rooms. Our new catalogue, just off the press, list of factory prices and explanation of our Easy Payment Plans mailed promptly upon application. No point in the United States is too remote to be served easily and satisfactorily by our unique method. Write us to-day.

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There is no substitute. Ask your dealer for "SAHLIN," which is your guarantee. We will send direct if he cannot supply you. Money refunded if not perfectly satisfactory.

Comes in high, medium high or low bust. Made in white or drab corset sateen, also white batiste. Give actual waist measure and bust measure desired and length from armpit to waistline.

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whether from perspiration or other causes. It has no odor of its own, and doesn't harm the skin or soil the clothes.

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Talks with Young Girls

HEALTH and sickness are in a very great measure the outcome of our treatment of ourselves, and if we are foolish enough to subject our bodies to a continual strain—a strain that they were never intended to bear, mind you—why, of course, they break down under it, just as when you tilt a chair back on its "hind" legs, or perhaps stand on one of its underneath bars, and then discover to your surprise and consternation that it is giving way. And why? Simply because chairs were never intended to be used in that manner, and their strength does not therefore lie in their bars nor in their backs.

You might sit fairly and squarely on a chair for a hundred years, and it would probably still be a chair—and a good chair, too—at the end of that time. But once you start to do gymnastics on it—well, you know the consequences as well as I do. The moral is: Always use a thing as it was intended to be used, for its strength will be found proportionate to its purpose.

Now, one of the chief reasons why we get ill is because we grossly overwork our internal organs. You don't like being overworked yourselves, girls, and no doubt you often exclaim, "Oh, what a bother!" or "Oh, what a horrid nuisance!" or some equally forcible expression, just because you are asked to do some trifling thing: either to help another or, it may be, even assist in providing for your own well-being.

But what about your poor inside? It is of no use for it to say, "Oh, what a bother!" when you give it, as you sometimes do, double the work it can manage comfortably.

For one thing, you would take no notice of such a protest, and it is not until it gets into great straits and is driven to work at high pressure (thus making you feel distinctly uncomfortable) that you take any notice. Then, of course, you begin to look badly—and feel badly, too—and everyone comes round and sympathizes with you and says "Poor dear,

poor child," and you feel such a martyr and so sorry for yourself.

But you quite forget to bestow any pity on your internal machinery, when you ate a whole pound of candy in one day or over-indulged yourself in cakes and pastry. Your system realizes, in a way you never do, the danger that menaces it—and you; and its whole desire and intent is to insure your safety. All its battles, indeed, are undertaken solely and wholly on your behalf. You may—although I hope, dear girls, sincerely that this is not the case—be surly, spiteful, unkind or even vindictive at times, but your internal system—oh, never! Water could as soon flow up a hill as nature go against us or hurt us unnecessarily.

Have you ever paused to wonder what it is that keeps your system always working, and working so finely and well? Perhaps you think—if you ever think about it at all—that you were wound up to go when you were born; that the works were timed to run for a certain period, and that they will thus keep going of themselves until the day that they at last run down and stop and the machinery comes to a standstill.

Well, if you do think like that, girls, you are making a great mistake. You are not going on in that haphazard way at all; but, on the contrary, you are being managed and directed in every minute detail. For instance, some one is expanding and contracting your lungs with each intake of breath; some one is keeping your heart beating rhythmically, and your blood circulating through all your arteries, veins and tiny capillaries (just look these words up in the dictionary, please); some one is managing, or trying to manage—for you make it very hard work sometimes—your digestive apparatus, and also regulating the mysterious maneuvers of that great and important gland, your liver; some one blinks your eyelids every few seconds to keep the eyeballs moist and clean, and some one grows your fingernails and hair at a nice and even rate. Some one, in short, as I have already remarked, has your entire mechanism under the strictest control, and that some one is none other than yourself.

I daresay that this fact will come as a complete surprise to many of you. You never thought that you were half so clever as to be able to do all these things, did you?

Of course, you do not do them consciously; that is to say, you do not realize that you are doing them; but for all that your bodily system is under the direct control of what is called the subconscious part of your brain. Now, although this subconscious part works quite independently of the conscious part, it is nevertheless at all times greatly influenced by it. For instance, had news will quite take away one's appetite, or, if one has already eaten, throw the whole digestive system out of order temporarily.

For this reason a violent or even sulky temper is one of the worst things to indulge in. The whole system feels the effects of the disturbance that is taking place within the brain, and sympathizes and suffers accordingly. So for your own sake, girls, as well as for the sake of those around you, try to cultivate a cheerful, pleasant and temperate disposition; the saving of wear and tear on your system will be enormous. We may certainly make life happier for others by being good-tempered, but no one derives so great a benefit therefrom as we do ourselves.

"Would you like to attend a lecture on the fine arts?"

"No," answered Mr. Cumrox; "mother and the girls can make me feel my ignorance sufficiently at home free of charge."

Ironing Without Fire



with a Domestic Mangle leaves all the pieces as glossy and smooth as though you had worked half a day over them with hot irons, until thoroughly tired and worn out. You've no idea how EASY it is. It's no more work or trouble to iron all the unstarched pieces COLD than to run pillowcases through a wringer. And the TIME you can save too. Think of ironing four pillowcases, towels or napkins at once in less than a minute. And a big tablecloth or sheet in less than two minutes. A ten-year-old child or the most delicate woman can do that and better with the

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30 Days' Trial to prove that it really does all and MORE than we claim. You are not under the slightest obligation to keep it until the thirty days' trial is over. Then, if you'd rather have your money than the Mangle, simply say so, and it will be returned, without question or argument, by next mail. We'll even pay the freight both ways, so that the trial actually

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Write today for this genuine 14½ in. Ostrich plume, richly curled, black or any color. If not exactly as advertised, your money cheerfully and promptly refunded. You save dealer's profit—easily 70%. An extraordinary offer to get you acquainted with this wholesale house which sells direct to consumers. If you wish one, write at once. Orders filled as received—everybody treated alike. Other wholesale prices: 17 in. \$2.50—19 in. \$3—20 in. \$4—21 in. \$5—24 in. \$7.50.
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A Positive Relief For
PRICKLY HEAT, CHAFING, and SUNBURN, and all ailments of the skin.

Removes all odor of perspiration. De-lightful after Shaving. Sold everywhere, or mailed on receipt of 25c. Get Menne's (the original). Sample Free.
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Cuticura SOAP

And gentle applications of Cuticura, the great Skin Cure, for preserving, purifying, and beautifying the skin, scalp, hair, and hands, for eczemas, rashes, itchings, inflammations, irritations, and chafings of infants and children, and for all the purposes of the toilet, bath, and nursery.

Sold throughout the world. Principal depots: London, 27, Charterhouse Sq.; Paris, 5, Rue de la Paix; Australia, R. Towns & Co., Sydney; India, B. K. Paul, Calcutta; China, Hong Kong Drug Co.; Japan, Maruya, Ltd.; Tokio; Russia, Ferrel, Moscow; South Africa, Lennon, Ltd., Cape Town, etc.; U.S.A., Potter Drug & Chem. Corp., Sole Props., Boston.

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Starvation Pay of Women

FROM a book on women's work and pay recently prepared by the French Ministry of Labor, it appears that there are 14,382,000 women in France, and of these about 6,382,000 live on the product of their trades or occupations, so says the New York "Sun." A few receive high pay, as Paris figures it. Cutters and polishers of precious stones receive \$1.85 a day, which is as much as many men make. This is about the maximum.

The minimum for female factory workers is found in some country places, where they get two meals and 5 cents a day.

The average factory wages for women and girls is figured as from 50 to 70 cents a day.

The ministerial report figures that in trades in which men and women are employed indiscriminately, doing the same work, the man averages \$1.07 a day and the woman only 50 cents. Sometimes the quality of the woman's product is slightly inferior to the man's, but to offset this she is more patient, polite and amenable to orders.

After figuring up what the women receive, the report goes into a discussion of what a working woman needs to live on. It concludes that she can just keep alive on 40 cents a day in a large city and 20 cents in the country.

Perhaps by way of breaking the force of the figures collected—for they have given a painful shock to French public opinion—similar statistics have been collected and published regarding women's pay in Germany. In Berlin, it is said, female clerks receive by the month about \$16.25, heads of departments and chief workwomen get \$21, men's pay being about one-third to one-fourth higher for similar jobs. The wages for lower workers are \$5 to \$15 a month. Then comes a calculation of the cost of living to a working woman in Germany, as follows:

	Per Year.
Lodging and breakfast (\$3 a month).....	\$36.00
Dinner (10 cents a day).....	36.50
Supper (8 cents a day).....	29.20
Washing (12 cents a week).....	6.25
Dress.....	13.75
Shoes.....	6.50
Repairs.....	3.75
Soap, toilet requisites.....	4.00
Heating and light.....	2.50
Taxes.....	.75
Compulsory old-age and sickness insurance.....	6.00
Trade union dues.....	.75
Postage, car fares, pleasures and extras.....	3.00
Total.....	\$148.95

This gives an average expenditure of \$12.41 a month, which is twice as much as some working girls receive in pay. It is stated that out of every one hundred working women of all classes in Germany, thirty-eight would be unable to live on their earnings.

The Rent-Payer's Reasons

"Why," asked the house agent, "do you pay rent instead of owning a home?"

"I suppose," answered the mild-mannered man, "it's just habit. So long as I'm only paying rent I fool myself with the idea that one of these days I'm going to move into a fine, roomy abode. But when I buy, I know I've got to stick. Besides, there would be no pleasure at all in talking about yourself because you didn't make repairs."

Different

YEAST—Did you say your wife was passionately fond of onions?

Crimsonbeak—No; I did not. I said she was horribly fond of them!

PATIENCE—Is she doing anything to preserve her voice?

Patrice—Well, she sang into a phonograph the other day.

Let Us Send You This

Switch ON APPROVAL

or any other article you may select from our large new Catalog, illustrating all the latest

Paris Fashions in Hair Dressings

Our immense business, the largest of its kind in the world, enables us to buy and sell at big money-saving prices. These switches are extra short stem, made of splendid quality selected human hair, and to match any ordinary shade.

- 2 ex. 20 in. Switch \$.95
- 2 ex. 22 in. Switch 1.25
- 2 1/2 ex. 24 in. Switch 2.25
- 20 in. Light Weight Wavy Switch 2.50
- Our 26 in. Wavy Switch 5.65
- Featherw' Stemless Sw. 22 in., natural wavy..... 4.95
- Coronet Puffs, Curly.... 3.45
- Coronet Braid (accompanying illustration shows how this beautiful piece is worn to get the very latest effect) 2 1/2 ex. Finest Hair Crown.... 6.75
- 250 other sizes & grades of Switches..... \$50 to \$250.00
- Pompadour, Natural Curly 2.85
- Wigs, Ladies' and Men's \$8.50 to \$60.00

Send sample of your hair and describe article you want.

We will send prepaid On Approval. If you find it perfectly satisfactory and a bargain, remit the amount. If not, return to us. Rare, peculiar and gray shades are a little more expensive; write for estimate.

Our Free Catalog also contains valuable directions on "The Proper Care of the Hair." Write us today.

PARIS FASHION CO., Dept. 45

209 State Street, Chicago

Largest Mail Order Hair Merchants in the World

"Baby Go—Bye-Bye!"

Take your baby any place in the convenient, comfortable, attractive

ORIOLE GO-BASKET

Send name this day for Free Booklet that tells how you can have, for a reasonable price, this combined Go-Cart, High-Chair and Jumper. Change from one to the other instantly without removing child—Push it or carry it on arm or lap—No soiled clothes. Write now to THE WITHROW MFG. CO. 239 Walnut St., Cincinnati, O.

Combined Go-Cart, High-Chair and Jumper sent on approval for \$1.00. Booklet free.

Rider Agents Wanted

in each town to ride and exhibit sample 1908 model. Write for Special Offer.

Finest Guaranteed 1908 Models \$10 to \$27 with Coaster-Brakes and Puncture-Proof tires.

1906 & 1907 Models \$7 to \$12 all of best makes

500 Second-Hand Wheels All makes and models. \$3 to \$8 good as new.....

Great Factory Clearing Sale. We Ship On Approval without a cent deposit, pay the freight and allow

TEN DAYS' FREE TRIAL. Tires, coaster-brakes, parts, repairs and sundries, half usual prices. Do not buy till you get our catalogs and offer. Write now.

MEAD CYCLE CO., Dept. A-26 Chicago

ASK US HOW WE Give this Chair

And nearly 1000 other nice things for the home with orders for groceries—tea, coffee, soap, pure foods, extracts, perfumes. Send for catalog telling "How the Housewife Can Furnish Her Home Without Cost," and "How the Housewife Can Save Nearly One-half Her Home Expenses." Crofts & Reed Co., Dept. 53 Chicago, Ill.



Silk Remnants Free

We have on hand over 2000 pounds of beautiful silk pieces, suitable for crazy quilts, cushions, sofa pillows, etc. In order to advertise ourselves and make room for new stock we will send you A BIG PACKAGE of these pretty silks free. They are beautiful colors and designs and you are bound to be more than pleased. Enclose

12c to pay postage, packing, etc., or 25c for 2 packages. 3 mon. trial subscription to household magazine with each order. Your money back if you are not more than pleased. Send today. We know you will be delighted.

VALLEY MFG. CO., 89 Washington St., Dept. 53, Chicago, Ill.

Crooked Spines Made Straight



Try The Sheldon Appliance 30 Days at MY Risk

You need not risk a penny. No matter how serious your case is, no matter what other methods you have tried, I know the Sheldon Appliance will bring you relief. I want you to know it, and I will gladly give you a 30 days' trial to prove it at my risk. Write at once for my book and learn about my scientific method, and how to try the Appliance without risk or obligation on your part.

Don't let Spinal Weakness or Curvature destroy your happiness or ruin your child's life. The Sheldon Appliance has corrected thousands of cases in both old and young. You can do away with bungly, heavy casts and supports. The Sheldon Appliance is light and cool and gives a feeling of strength and activity as soon as you put it on.

You need not suffer a day longer the inefficiency that comes from a weak or deformed back—you need not see your child grow up weak and ill-shaped. Send me today for my book and learn how to get the style of Appliance your particular case needs, and how I give you a 30 days' trial. You owe it to yourself or to the afflicted one in your family to write me now. Address Mr. Sheldon, President.

PHILO BURT MFG. CO.,
201 17th Street - Jamestown, N. Y.

Be a Shapely Woman

I will make to your measure "A Parisian Perfect Form" which will fill out your back and give you **WELL-ROUNDED HIPS** which deflection—even by your dressmaker. It is light, cool, sanitary, soft and flexible.

We also make Bust Forms, Bust Supporters and made-to-measure Corsets to wear over our "Parisian Perfect Forms."

Send 2 cent stamp for my free book "A Slight Hint," with chart for self measurement, in plain sealed envelope.

ELLEN REED PARISIAN MFG. CO.
5 Strawn Bldg., Prospect Ave. S. E., Cleveland, Ohio

CLASS PINS AND BADGES

For Society or Lodge—College or School

Factory to you. Made to order in any style or material. Read this offer. Either of the two styles here illustrated, enameled in one or two colors and showing any letter or numeral, just not more than shown in illustration.



Silver Plate \$1.00 doz.
Sample 10c.
Sterling Silver \$2.50
doz. Sample 25c



FREE our new and handsomely illustrated catalogue—shows new style in gold and silver. Satisfaction guaranteed. Celluloid Buttons and Ribbon Badges at right prices. Special designs and estimates free.

HASTIAN BROS. CO., 17 South Ave., Rochester, N. Y.

THE "BEST" LIGHT



A portable, pure white, steady, safe light. Brighter than electricity or acetylene, 100 candle power. No grease, dirt nor odor. Lighted instantly. Costs 2 cts. per week. Over 300 styles. Every lamp warranted. Agents wanted. Write for catalog. Do not delay.

THE BEST LIGHT CO.
279 E. 5th St., Canton, Ohio

MAKES AND BURNS ITS OWN GAS

Carrying the Lantern for Burglars

"No," said a man the other day, to a friend who was with him when a dealer offered him "something just as good" in place of the article he had asked for; "take it away; I won't have it. I won't be the dog who carries the lantern for the burglars."

And when his friend very naturally asked for an explanation he said: "An acquaintance of mine once wanted to buy a watch dog, and he saw an animal that he liked the looks of; but the man who owned him seemed so anxious to sell that he grew suspicious and refused to purchase. As soon as the deal was off the owner told him why he was so eager to get rid of the dog."

"You see," he said, "I bought the dog and trained him myself. I got him so he'd bark if a person stepped inside the gate, and thought, of course, that I was safe from burglars. Then my wife wanted me to train him to carry bundles, and I did. If you put anything in his mouth it would stay there till some one took it away. Well, one night I woke up and heard some one in the next room. I got up, grabbed my gun and started to investigate. They were there—three of them, and the dog."

"Didn't he bark?" interrupted my friend. "Not a bark; he was too busy." "Busy! What doing?" "Carrying the lantern for the burglars. If you know of anybody who wants a good dog send him around."

"Now, to my mind," continued the man who had just refused to purchase the substitute, "the individual who allows himself to be fooled into taking 'something just as good' when he has asked for some well-known article he has seen advertised, is nearly as bad as the dog who carried the lantern for the burglars, inasmuch as he helps and encourages dishonesty. For the substitute is a cheat, gotten up to imitate as closely as possible the advertised article, and is nearly always made of worthless materials."

Now, why does the dealer offer you "something just as good"? It is not, you may be sure, because he is really convinced that the substitute is a superior article, but because he can make a larger profit on its sale. You would not accept money if you had the least suspicion of its genuineness. Then why accept counterfeit goods?

Such goods are never advertised.

The reason for it is, they will not bear the close scrutiny to which genuine, advertised goods are subjected.

Do not let any dealer insult your intelligence by offering you a substitute when you ask for anything you have seen advertised in this magazine. When you have decided that you want an article, insist on getting it.

The Dragon and the Goddess

AN American lady was at a dinner party with Mr. Li Lo, the eminent Chinese philosopher, when she said:

"May I ask why you attach so much importance to the dragon in your country? You know there is no such creature, don't you? You have never seen one?"

"My dear madam," graciously answered the great Chinaman, "why do you attach so much importance to the Goddess of Liberty on your coins? You know there is no such lady, don't you? You have never seen her, have you?"

DAUGHTER (pleading for her lover)—But, father, I am positive that it is not my money he is after. He says he would marry me if I were ever so poor.

Stern and Prosaic Father—Yes; he looks as if he had no better sense.

"Made from a Faded Skirt"



"How to keep my little girl prettily dressed has always been a problem, but it is a good deal simpler one since I have learned to use all the odds and ends of my own wardrobe. I have just made her a little new dress, using material in a skirt I had worn for some time, dyeing the material with Diamond Dyes to do away with the fading and the stains. The trimmings, of course, are new, but not a person can tell that the entire dress is not new."

Mrs. Everett Hughson, Newark, N. J.

Diamond Dyes Will Do It

Diamond Dyes will reduce the cost of clothing your children to a minimum. Material that is soiled, faded or partly worn can be made almost any color you wish with Diamond Dyes. It is as easy to use Diamond Dyes as to rinse clothes.

Important Facts About Goods to be Dyed

The most important thing in connection with dyeing is to be sure that you get the real Diamond Dyes. Another very important thing is to be sure that you get the kind of Diamond Dyes that is adapted to the article you intend to dye.

Beware of substitutes for Diamond Dyes. There are many of them. These substitutes will appeal to you with such false claims as "A New Discovery" or "An Improvement on the Old Kind." Then the "New Discovery" or the "Improvement" is put forward as "One Dye for all Material," Wool, Silk or Cotton. We want you to know that when anyone makes such a claim he is trying to sell you an imitation of our Dye for Cotton, Linen and Mixed Goods. Mixed Goods are most frequently Wool and Cotton combined. If our Diamond Dyes for Cotton, Linen and Mixed Goods will color these materials when they are together, it is self-evident that they will color them separately.

We make a Special Dye for Wool and Silk because Cotton and Linen (vegetable material) and Mixed Goods (in which vegetable material generally predominates) are hard fibres and take up a dye slowly, while Wool and Silk (animal material) are soft fibres and take up a dye quickly. In making a dye to color Cotton or Linen (vegetable material) or Mixed Goods (in which vegetable material generally predominates), a concession must always be made to the vegetable material.

When dyeing Cotton, Linen or Mixed Goods, or when you are in doubt about the material, be sure to ask for Diamond Dyes for Cotton. If you are dyeing Wool or Silk, ask for Diamond Dyes for Wool.

Diamond Dye Annual Free. Send us your name and address (be sure to mention your dealer's name and tell us whether he sells Diamond Dyes), and we will send you a copy of the Diamond Dye Annual, a copy of the Direction Book, and 36 samples of dyed cloth, all **FREE**. Address

WELLS & RICHARDSON CO., Burlington, Vt.

Makes Your Roasts Delicious!



OUR CYLINDER ROASTER roasts meats with a flavor you have never known before. Turns and bastes by simple turn of handle. Juices not cooked away but deliciously flavor the meat. No burned hands from spluttering fat. No cooking odors to go all over the house. A necessity in every kitchen.

Sent to any address East of Mississippi River upon receipt of price, \$2.50. Your money back if not satisfied.

Send for Free Book on Roasting.

Has information of greatest value to every housekeeper.
THE CYLINDER ROASTER MANUFACTURING CO.
308 Blatt Building. Agents wanted. Ellwood City, Pa.

Please learn what a difference there is in baked beans, and what makes it

Some beans are sold for 30 cents per bushel. We pay \$2.10 for ours. Some tomato sauce sells for exactly one-fifth what we spend to make ours. Please learn, by a test, what that difference means.

Beans are Nature's choicest food. They are 84 per cent nutriment. Like meat in their food value, not like it in cost.

They are appetizing and hearty; all people like them. They should be a daily food—not an occasional.

It pays to get the best beans—the beans that your people like. Then see how largely they take the place of meat.

Let our chef cook for you. He knows better than you do how to bake beans

This is his specialty—his sole occupation—his one claim to supremacy. And he has the facilities.

He has ovens so hot that they break down the fibre of beans, and make them digestible. You cannot do that.

He bakes in live steam, so the beans are well baked without browning or bursting. They are nutty because they are whole.

He bakes the beans, the tomato sauce and the pork all together, and gets a delicious blend.

And the beans, when you get them, are ready to serve.

Van Camp's BAKED WITH TOMATO SAUCE PORK AND BEANS

10, 15 and 20c
per can.

Surest Way to Keep Fruit

For sealing fruit jars and jelly glasses there's nothing like Paraffine. It's a sure protection against mold. There's no bother; no cutting papers and fitting lids. Simply pour about a quarter of an inch of Paraffine over the contents of each jelly glass or bottle; fruit jars, after the contents are cooled, should be dipped in melted Paraffine.

Pure Refined PARAFFINE

is a very useful article to have in the house—gives a fine gloss to starched things, a beautiful finish to floors, and makes the work of washing and ironing easier. Sold in handy size cakes. All dealers.

Standard
Oil
Company
(Incorporated)



WEDDING INVITATIONS

Announcements, etc., engraved & printed. Latest styles, best quality, sent prepaid anywhere. 100 for \$3.50. Visiting Cards 100 for \$2.00. Monogram stationery. Write for samples. The Estabrook Press, 181 W. Tremont St., Boston, Mass.

Japan's First Piece of Civilization

THERE is, or was, in the East End of London recently a sailor who claimed that he brought to Japan the first item of that Western civilization which has made the kingdom of the Rising Sun the equal in power and majesty of the great Western nations. One might spend hours guessing what it was. It was neither guns, nor bayonets, steam engines, nor printing types—it was a pair of corsets!

When an English trading ship put into one of the unknown northern ports during the middle of the last century, the sailor easily became friends with the Japanese sailors and fishermen of the neighborhood. The sailor-man of whom we are writing had brought with him some copies of the "Illustrated London News," and the Japanese children were never tired of turning over the pictures to study the strange world from which their visitors had come. Our sailor friend was invited to take a run up the coast with a Japanese boatman who had taken a strong liking to him. He made the journey, and stopped at his host's native village, where he was treated very kindly. As a return, he presented his host's little daughter with the odd numbers of the illustrated journal. She was a pretty little girl of ten, with wondrous blue-black hair, dark, melting almond-shaped eyes and a rosebud mouth. O Hashna San was her name.

She was much interested in the advertisement of a corsetière, and asked innumerable questions about the uses of corsets and stays. Half in jest, the sailor promised to present her with a pair the next time he returned to Japan. But when his ship was on the point of sailing it was only then that he remembered his promise about the corsets. He had

just time to buy a cheap pair in a street near the docks, then he sailed.

O Hashna San was delighted with her present, and made a point of wearing it outside her native costume on festivals and great days, sometimes, as a very great favor, lending the gorgeous article of foreign attire to a friend. The sailor was struck with the popularity of his gift, and the next voyage he brought out with him a goodly stock of corsets, which he traded to the Japanese, taking curios and pictures in return, which he sold for high prices when he returned to London. One man who wished to present a pair of stays to his inamorata was nearly the cause of civil war in Japan.

He had no money and nothing he could trade for the coveted article, so he conceived the idea of going with some companions far inland to a rich temple belonging to an alien sect and stealing a miniature pagoda. They seized the pagoda, but when they were a mile or two away on the journey back, the theft was discovered and an armed body of villagers pursued the thieves, who barely managed to escape. But, under the impression that they belonged to a rival village, they attacked this place, and a terrible fight took place before the mistake was discovered. By this time the sailor with his pagoda was far out at sea. The thief, feeling his life to be in danger, fled to the north of Japan and thence to China.

It was this incident which led the inhabitants of the coast to be very strict in their attitude toward foreigners, until their harshness led them to insult an American commodore with his men, who promptly opened fire on them. As a result of this incident Japan apologized to America, and began to arm herself for the day when she would be able to meet all foreigners on equal terms. Philosophers maintain that no event, however small, is a trifle. A logician, therefore, might maintain that the cause of East meeting West, the Japanese-Russian war, the Japanese invasion of Korea and of Hawaii, were all due to a pair of corsets presented by an English sailor to a little Japanese girl, who in this way was the cause of the successful adoption of the wisdom of the West by the Land of the Chrysanthemum. But such a circumstance will seem too trifling to the historian, so that we may be sure it will not be recorded in history.

Respect for Reputation

WILLIAM DEAN HOWELLS, at a dinner in New York, spoke of the overlenient treatment that authors of established reputations are apt to get at the critics' hands.

"It is like an incident," said the famous author, "that they tell about Dr. Grace, the champion English cricketer."

"In a rustic match, Dr. Grace kept tempting the fielders to throw at his wicket by stepping over the crease, as if about to steal a run. At last a youth, a straighter thrower than his mates, knocked down the champion's wicket and appealed to the umpire, who, however, gave 'Not out.'"

"But at the end of the over this umpire stepped to Dr. Grace's side and whispered respectfully:

"'You must be more careful, sir. You really was out that time.'"—Washington "Star."

"In China, dear friend," said the missionary, "human life is regarded as of but slight value. Indeed, if a wealthy Chinaman is condemned to death, he can easily hire another to die for him; and I believe many poor fellows get their living by thus acting as substitutes."

We Will Answer Any Question You Wish to Ask

The Editor feels that the long delay necessary for answers to appear in the Magazine prevents many subscribers who desire immediate information from being benefited by this column.

Hereafter it will only be necessary to enclose ten cents in stamps with your inquiry to secure a confidential reply, mailed in a sealed plain envelope, the day your letter is received.

Inquiries may be made on the following subjects:

- 1.—Harmless and beneficial methods of improving face, figure, complexion and hair.
- 2.—Individually becoming styles and colors.
- 3.—Newest ideas for entertaining.
- 4.—Suggestions for weddings.
- 5.—How to remove spots and stains.
- 6.—House decorations and questions pertaining to the home.

All communications should be directed to Editor, Correspondence Column, The McCall Company, New York City.

SHIRLEY.—1. Pickles should be eaten with a fork, except olives, which are always taken in the fingers. 2. Use the napkin to wipe the lips. 3. Cake is usually taken in the fingers, with the exception of certain kinds of layer cake and short cakes that have very soft fillings. For these a fork is used.

ANXIOUS OLD MAID.—When ten cents is enclosed in the letter we always send a reply by mail, but as you did not send us your address we were unable to do this in your case. 1. A hair restorer that sometimes has a remarkable effect in darkening gray hair can be made as follows: Citrate of iron, 2 drams; nux vomica, 2 drams; cocoanut oil, 1½ ounces; bay rum, 2 ounces. 2. Superfluous hairs can be bleached by wetting them with pure peroxide of hydrogen, and if this treatment is kept up it tends to weaken the growth of the hair. 3. The following is an excellent prescription for removing freckles: Elderflower ointment, 1 ounce; sulphate of zinc, 20 grains. Mix well and rub into the afflicted skin at night. In the morning wash off with pure soap and warm water and apply the following lotion: Infusion of rose petals, ½ pint; citric acid, 30 grains. If any irritation should follow, apply a simple cold cream. 4. An excellent cold cream can be made of rose water, 4 ounces; almond oil, 4 ounces; spermaceti, 1 ounce; white wax, 1 ounce.

A SUBSCRIBER.—For scanty-thin hair the following is an excellent tonic: Tincture of cantharides (alcoholic), 2½ ounces; Jamaica rum, 2½ ounces; glycerine, ½ ounce; sesquicarbonate of ammonia, 2 drams; oil of rosemary, 20 drops; distilled water, 9 ounces.

A. K. C.—A preparation of wax oil, which you can get at most places where furniture polish, floor wax, etc., are sold, will remove the scratches from your piano.

DAISY B.—The excessive perspiration of the hands and feet may be checked by slices of lemon squeezed on them after washing. If this is insufficient, try bathing them in alum and water, allowing one ounce of alum to a pint of water. A little eau de cologne put into the water will also prove to be most refreshing.

MRS. R. M. K.—Sickness and trouble often leave premature wrinkles in the face, but if care to use some astringent wash is taken much of the damage may be obviated. One of the best of these astringents is made from 30 grains of alum, ¼ ounce of almond milk and 3 ounces of rose water. Dissolve alum in rose water, then pour gently into almond milk.

MORNING GLORY.—Read answer No. 3 to "Anxious Old Maid."

A "Home Comfort" Stove

Have you solved the "Home Comfort" problem for this coming summer?

Are you planning to put the coal range out of commission?

Will you do the family boiling, stewing and frying in a sane and restful manner over a stove that keeps the kitchen cool? The heat from the



NEW PERFECTION Wick Blue Flame Oil Cook-Stove

is very powerful, but being concentrated at the opening on the top of the stove, all surface radiation (the cause of over-heating in a coal or wood stove) is avoided.

Thus, though the "New Perfection" Oil Stove is a wonderfully quick and easy cooker, kitchen discomfort is almost entirely eliminated by it. Nothing adds more to the pleasure of a summer at home than a "New Perfection" Oil Cook Stove in the kitchen. Made in three sizes, fully warranted. If not at your dealer's, write our nearest agency.



The **Rayo LAMP** All that a lamp should be the Rayo is. Well made—ornamental—not easily tipped over—has perfect combustion—greatest volume of light for oil consumed—burns longest with one filling.

If not with your dealer, write our nearest agency.

STANDARD OIL COMPANY
(Incorporated)

**Mrs. S. A. Allen's
World's
Hair Color Restorer**

It quickly changes gray or white hair to its natural color. A perfect hair dressing, delicately perfumed. It is not an experiment, but has been in use for over sixty years throughout the civilized world.

NEVER FAILS

If not obtainable at your druggists a large, full-size bottle will be sent, express paid, anywhere in the U. S. on receipt of One Dollar.

MRS. S. A. ALLEN
35 Barclay Street, New York

CARPETS RUGS, LINOLEUMS, LACE CURTAINS, etc.

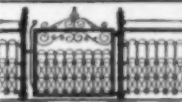
Buy from us by mail at prices your local dealer would pay and save his profits.

Write today for our **FREE 1908** catalog, showing an immense line of patterns in their actual color. It tells you exactly how to order from us at a

GREAT SAVING

under retail prices. We sew carpets free and pay the freight.

The Russell Carpet Co.
211-215 State Street
Chicago, U.S.A.



Iron and Wire Fences

Plain and heavy, also light and ornamental. **W**ire or Iron Fences. Highest grade at lowest prices. **W**rite for catalog. **FREE.** Enterprise Foundry & Fence Co., 201 S. Senate Ave., Indianapolis, Ind.

SPECIAL CREDIT

ON
Everything You Use in Your Home

4 CATALOGS
FREE

WRITE US TO-DAY

We Ship All
Goods on Ap-
proval and on
30 Days Trial

Read This Carefully. It Is of Interest to All

WE ISSUE FOUR HANDSOME CATALOGS and we want the opportunity of placing complete books in your hands. If you have any idea of purchasing any of the goods we handle be sure and write today for our catalogs.

THE CATALOGS ARE FREE and you cannot afford to be without them. Simply drop us a postal, say which ones you desire and we will send them to you by return mail, all postage prepaid. Catalog 10 contains a new and complete line of furniture and household goods of all kinds, carpets, rugs, oil cloths and portieres, illustrated in their actual colors, lace curtains, clocks, crockery, silverware, sewing machines, and washing machines, refrigerators, ice boxes, baby carriages and so on. Catalog 20 includes the finest line of high grade stoves and ranges of all kinds and description ever placed on the market. Catalog 30 embraces Columbia Graphophones and records, the world's standard line of talking machines. Catalog 40 contains the celebrated Meyerhoff and Beckmann Pianos offered at prices from \$144.50 up.



Price \$7.95

Terms: \$1.25 cash, 75c monthly.

Our special Kitchen Cabinet, price \$7.95. Send us \$1.25 and we will ship it to you on approval. It is built of seasoned hardwood, solidly constructed, finished in a rich light color. Cabinet is 66 inches high, base is 44 inches long, 24 inches wide. Shipped on 30 DAYS FREE TRIAL.

We Trust the People Everywhere

Spiegel,
May, Stern & Co.

1019 35TH ST., CHICAGO

EVERYTHING ON LONG CREDIT Every article shown in all our catalogs may be purchased on our world famous "National Open Account Credit Plan" and we fix the terms of payment to suit your income. Ours is the most dignified system in existence and buying from us on open account credit will be a pleasure to you. We are the originators of National Credit, we have made it a life study and we are the one concern that can serve you as you wish to be served.

WE SAVE YOU 25 TO 50 PER CENT This is absolutely guaranteed and when you receive our free catalogs and make comparisons you will be instantly convinced of this fact. We are the largest distributors of furniture and household goods, carpets, stoves, talking machines and pianos in the world. We own and control

twenty-five mammoth retail stores located in the principal cities of the United States, our combined capital is \$7,000,000.00 and on account of our great size, which gives us a tremendous purchasing power and enables us to control the output of a score or more of the largest factories, "we can and do undersell any other concern in the world, cash or credit."

OUR RESPONSIBILITY We refer you to any bank, business house or newspaper in Chicago, St. Louis, Cincinnati, Pittsburg, Kansas City, or any of the cities where our retail stores are located, to any express or railroad company or to any of our 400,000 customers in every section in the United States.

PIANOS ON FREE TRIAL

Send no money with your order

Our Handsome Beckmann Piano Catalog No. 40 contains the most remarkable piano offer ever made by any concern. We will ship any piano you select on 30 Days Free Trial. You need not send us one cent until you are convinced that you have saved at least \$100.00 on our piano.

We Pay Freight on

Columbia Graphophones

Send no money—Free Trial

Our 46-page Columbia Graphophone Catalog No. 30 explains in detail how we will ship a complete outfit, prepaid the freight and allow you 10 Days absolutely Free Trial. Send no money.

Drop Us a Postal Today

LITERARY.—It is not nearly so easy to write stories as you seem to imagine. But if you have any good ideas write them out and see what you can do. Write on one side of the paper only. Put your name and address in the upper right-hand corner of the manuscript and enclose it, with return postage, to the editor of the publication to which you think the story is best suited.

A. M. K.—1. Use the hair tonic recommended to "A Subscriber." 2. Hair brushes should be washed with lukewarm water and ammonia. Hold the bristles of the brush in the water, but be careful not to allow the water to go over the back. After washing the bristles well, rinse the brush, dry it on a towel and put in the air until quite dry. The back of the brush, when made of wood, may be polished with equal parts of oil and vinegar.

RAVEN HAIR.—Have your novel typewritten and send it, with return postage, to any of the well-known publishing houses.

VERY ANXIOUS.—1. Bleach the hair on the arms with peroxide of hydrogen and it will scarcely show. 2. With dark hair and eyes and rosy cheeks almost any color could be becomingly worn, but you would, perhaps, look prettiest in pink.

HEAVY-WEIGHT.—As you are so tall and heavy for a girl of your age, you should wear your dresses to the tops of your shoes.

PHYLLIS.—1. Read answer No. 1 to "Very Anxious." 2. An excellent dentrifice was given in this column last month to "Mrs. V. H." For the breath, use the *Pastilles Orientales* recommended in the same magazine to "A. M."

WESTERN READER.—There is a massage movement to reduce superfluous fat in the face. Take the cheek gently between the fingers and thumb of the hand and press the flesh upward with a slightly twisting motion. This is extremely difficult to describe without a diagram. It would be advisable for you to take a treatment of a good facial massage, and then you can continue it yourself. 2. Some people in perfect health have naturally a very white skin. 3. Try very hard to think about other people, and you will forget all about your self-consciousness. 4. Be very careful not to strain the eyes, and if they are weak have them examined by an oculist.

N. M.—1. Yes, it would be perfectly proper to allow your friend to escort you home from the dance. 2. Old rose, if not too deep a shade, should be very becoming to a girl of your coloring.

ANXIOUS SUBSCRIBER.—If, as you say, a pompadour is not becoming to you, wave the hair slightly, then part it in the middle, puff out the sides of the hair and arrange the back hair either on the top of the head or low on the neck, as is most becoming. If your hair is scanty and thin, you should wear a switch.

R. S. Q.—When a lady is thanked for a dance by her partner, she can say that she has enjoyed it very much, too.

MRS. G. M.—A good and cheap floor stain can be made as follows: Dissolve two ounces of permanganate of potash in three quarts of boiling water and stir till the crystals are melted. Have the floor clean and dry, and apply the stain with a large brush, going along the grain of the wood. As you apply the stain, another person with a thick pad of calico must rub it well into the wood. When the stain is dry apply boiled linseed oil, this being rubbed in like the stain. When the oil is dry, polish with good floor polish.



FREE PRIZE OFFER

We have just made arrangements whereby we are able to offer a valuable prize, to those who will copy this cartoon. **Take Your Pencil Now**, and copy this sketch on a common piece of paper, and send it to us today; and, in the estimation of our Art Directors, it is even 40 per cent, as good as the original. We will mail to your address, **FREE OF CHARGE FOR SIX MONTHS**

THE HOME EDUCATOR

This magazine is fully illustrated and contains special information pertaining to Illustrating, Cartooning, etc., and published for the benefit of those desirous of earning larger salaries. It is a Home Study magazine. There is positively **no money consideration** connected with this free offer. Copy this picture **now** and send it to us **today**.

Correspondence Institute of America, Box 861, Scranton, Pa.

A Clever Trick

THERE are in certain parts of Italy men who are the cleverest substitutors in the whole world. They can copy so perfectly the masterpieces of antique art that in a few weeks or months they can make for you so good a replica of any wonderful old statue, vase, painting, bit of mosaic, etc., that only a connoisseur could tell it from the original. Now, there would be no harm at all in this sort of thing if these ingenious products were sold for just what they are—imitations, very remarkable in themselves, undoubtedly, but certainly not worth one-hundredth part as much as the masterpieces from which they were copied.

Unfortunately, they never are disposed of in an honest manner, but are palmed off on unsuspecting tourists—particularly Americans—as genuine antiques.

It is said to be a well-known trick of the guides who conduct visitors around the buried city of Pompeii to purchase of these unscrupulous dealers bogus bits of mosaic, tiny statuettes (more or less mutilated to give them a genuine appearance), broken pieces of vases, tiles bearing parts of an inscription, and so on. These objects, which cost them very little, they secrete among the ruins in places where they will be easily found by enterprising tourists, and when a traveler discovers an object of this sort the temptation to keep it is well nigh irresistible. So, if he be honest, he consults the guide on the subject, and if not, he tries surreptitiously to secrete the relic of bygone days. In either case the result is the same. The guide, who watches everyone closely, tells the visitor that the object he has found is the property of the Italian Government and, as the law never allows the sale of historical antiquities, it must be given up at once; although—and here the guide shrugs his shoulders—as the Government already possesses multitudes of such things, one more or less would never be missed, and perhaps the matter can be arranged if the tourist will give such and such a sum of money.

In nine cases out of ten this bait catches the gullible traveler, and he gives up hard cash for an absolutely worthless article and departs, as he thinks, the proud possessor of a genuine object of art. The dishonest guide, as he pockets the money, says to himself, "What harm? The foreigner will never know the difference."

Now, America has no reason to hold up her hands in horror at such depravity, for in this country there are a class of men every bit as dishonest and unscrupulous as the dealers in bogus antiques and the guides we have just been talking about. The man who makes it his business to imitate well-known advertised articles and to foist them upon the public as "something just as good" is a conspicuous example of this class.

This substitution evil extends all over the country, in all lines of business. The person who wants to buy anything, from a bottle of toothpowder to a can of paint of a well-known brand, has usually to turn down "something just as good" before he can get what he asks for.

The dishonest manufacturer of these bogus goods can afford to offer the dealer a larger commission than the manufacturer of an honest, advertised article, because he does not give the same value for the money. It is, of course, a temptation to the dealer to handle goods that pay him enormously, and he sometimes shuts his eyes and tries not to think whether it is exactly honest to do this or not.

You can, perhaps, find excuses for the dealer; but can you find any for the people

Here's the ECONOMY Fireless Cooker So Much Talked About

Factory
Price
Direct
to
You



\$8.00
Complete

Sent
to
Your
Home
for
30
Days
Free
Trial

With Imported Agate Ware Cooking Utensils with Patented Locking, Non-Rusting Aluminum Covers and Non-Rusting Metal Compartments which are easily kept perfectly clean.

Cooking teachers are lecturing about the Fireless Cooker—magazines are printing articles about it—it is talked about everywhere as one of the greatest inventions that was ever granted to womankind—and the Economy Fireless Cooker is a proved success.

ALL we ask is your permission to let the Economy Fireless Cooker **prove itself**, in **your own home**, that it will

- save three-fourths of your fuel bills
- save three-fourths of your time
- save your cooking utensils and your food
- make your food twice as delicious and nutritious
- keep odors of cooking food from circulating through your home
- keep your kitchen many degrees cooler on hot days
- do away with practically all of the trouble, hard work, worry, care and inconvenience of hot fire cooking.

Now, of course, you'll say that all this is too good to miss if it's really true.

And we say again that all we ask of you is an opportunity to **prove to you** that it is true—**absolutely**.

With our genuine Economy Fireless Cooker boiling, steaming or stewing food becomes thoroughly done in the air-tight metal compartments without watching—without fuel and without trouble—it is impossible for anything to spoil, boil, or burn dry.

And the best part of it is that all of the natural

nutriment and the savory juices of the food are retained—not lost in steam—and food is cooked to a degree of deliciousness and tenderness absolutely impossible with any other method of cooking.

You can plainly see that the Economy Fireless Cooker will pay for itself in a very short time on the fuel it saves, alone, and then it will pay back its cost to you many times over every year.

It's really extravagance to **pay** for the fuel to burn when only \$8.00 buys a cooker that cooks **without any fuel at all**.

Now, we want to send you an Economy Fireless Cooker on 30 days' Free Trial—and then if you think you can afford to keep house without it, we will take it back and refund every penny you have paid us.

If the Economy Fireless Cooker doesn't prove every claim we make for it and more too, then it shan't cost you a cent.

Simply send us your name and address on a postal and we will send you **absolutely free, postpaid, a book on Fireless Cookery, with recipes, prepared expressly for us by a Culinary Expert**. Every housewife needs to know the things this book tells. Address now:—

ECONOMY FIRELESS COOKER CO., Dept. D, 156 Wabash Ave., CHICAGO

who, after they have been warned again and again, allow themselves to be swindled in this way?

Substitutes are worthless at any price. If you want good value for your money, always ask for the advertised article and insist on getting it.

A CAVALRY officer who had by no means distinguished himself in the South African war, retired from the service and built himself a villa in a remote spot on the coast of Devonshire. He was showing it to a friend one day, and remarked: "The only difficulty I have is about a name for the house. I should like to hit upon something suitable—something appropriate to my military career, you know."

"I see," replied his friend; "then why not call it 'The Retreat?'"



"Attractive Homes" and How to Make Them

This little Book will be a great practical help to you if you want to add to the beauty and attractiveness of your house and grounds—whether they are large or small.

It tells you how to arrange an artistic lawn "setting"—suggests many different "color schemes" for your house—contains many other hints on the "Home Beautiful." It also tells why

"High Standard" Liquid Paint Gives Best Results

You'll find the information it gives on paints and painting, varnishes and stains very useful—whether you are a Painter or House Owner, this Book will help you in many ways.

THE LOWE BROTHERS COMPANY
56-58 Wayne St., Dayton, Ohio

NEW YORK CHICAGO KANSAS CITY

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I am Helping Thousands of Women to Earn \$20 to \$30 a Week

I need more thousands of women to help me in my business in the cities, towns and villages of America.

Most any woman who is willing, by simply following my instructions, can earn \$20 to \$30 a week at an easy, congenial occupation especially adapted to women, with a permanent income assured. Women who put the whole power of their earnest endeavor into this work earn as high as \$3000 per year.

I have helped thousands of women to better conditions in life.—They are all ages, all classes of society, but they are united by one common bond of gratitude for the rewards secured through my help. They not only thank me for the help extended, but are enthusiastic in their praise of

"SEMPRE GIOVINE"

Pronounced Sempray Jovenay
(ALWAYS YOUNG)

The Queen of Beautifiers that makes women look years younger than they really are. A truly scientific preparation, a healthful, nourishing skin food that will give you the clear, bright complexion of youth. I want all women who are interested in securing an independent income to know my plan and "Sempre Giovine," and to every woman who will write me I will send a generous sample briquette of



This Wonderful Skin Beautifier Free

(For 4c. to pay for postage and wrapping)
or the Full Size Brick for 50c.

Deep down in the heart of every woman is the desire to be beautiful.

"Sempre Giovine" is the only skin food which opens the pores, draws the impurities to the surface and makes the skin clear, soft and velvety.

Lines and wrinkles are blotted out and the skin made soft, clear and beautiful.

A fourth of a century of continued satisfactory use has demonstrated to countless numbers of women that it has no equal. Sempre Giovine is enthusiastically commended by society leaders and endorsed by eminent health authorities.

How to Secure an Income of From \$20 to \$30 a Week to \$3000 per Year

The only thing that stands between you and an independent income is your hesitation. Will you let me tell you how to earn \$20 to \$30 per week? I say you don't have to take any risk whatever, does not require business experience, nor all of your time. You can begin at once, and the salary starts when you begin work. Wouldn't such an opportunity interest you? If it does, write your name on coupon below, enclose 4 cts. in stamps, mail it to me and I will send you the full particulars. Address me personally,

Mrs. J. C. CARR, Pres.,
Marietta Stanley Company,
25 FOURTH ST.
GRAND RAPIDS, MICH.

COUPON. FILL IN. MAIL TODAY.
I am interested in your plan. Enclosed find 4 cts. in stamps for which send me sample of Sempre Giovine.

Our Kitchen Shelf

THE raveled threads from old linen will be found most satisfactory for darning table-cloths or napkins.

STOVE polish mixed with vinegar and a small bit of sugar will give additional and more lasting luster.

TO CLEAN bronze, moisten salt with vinegar, rub briskly with a woolen cloth dampened in this, rinse in clear water and polish with a clean woolen cloth.

CHEESE wrapped in a cloth previously steeped in vinegar and water will keep fresh for a considerably longer time than if kept in the storeroom in the ordinary way. A dry cloth should be kept wrapped round the saturated one, and the latter re-steeped in vinegar and water from time to time.

VERY few home laundresses are aware of the fact that blankets, when they have been washed and dried thoroughly, should be well beaten with an ordinary carpet-beater. This has the effect of making the wool light and soft and giving the blanket a new and fresh appearance.

A GOOD cook adds a teaspoonful of sugar to each quart of water in which corn, peas or squash are cooked.

WASH your stove, then put a few drops of linseed oil on a woolen cloth, rub the stove well, and it will never have to be blackened. This is a great labor-saver.

AMMONIA is the best specific to employ in cleaning coat collars, but it should never be used in this connection unless it has been much diluted with water.

AFTER washing children's frocks, a hot iron should never be pressed over the colored embroidery itself, as this is apt to fade the colors and spoil the look of the garment.

AN easy test for milk, failing the regular glass tube supplied by the public analyst, is to put a bright steel knitting-needle into the milk. If on withdrawing it the milk adheres and drops off slowly it is pure; if, on the contrary, it runs off quickly, it has been adulterated with water, and further steps should be taken.

If you are pleased with this Magazine and find it interesting and helpful, would you not be doing some friend a favor to see that her attention is called to it?

A joy shared doubles the pleasure.

THERE was an ominous stillness in the house as the great physician entered and made his way to his patient's room. Hastily he made his examination, his eyes showing the deep sympathy he felt.

"Madam," he said, "I am indeed sorry to see you in such a condition as this. What has happened? Have you been run over by an automobile?"

With infinite difficulty and obvious pain the patient roused herself and the white lips slowly moved.

"No, doctor," she moaned. "But I fainted in church, and was brought to by some friends who have been studying first aid to the injured."

Then the great physician took out his notebook and entered the case in the "very serious" column.

"ANNA, dear, if I should attempt to spell Cupid, why should I not get beyond the first syllable?"

Anna gave it up, whereupon William said: "Because, when I come to 'C u,' of course I cannot go farther."

Anna said she thought that was the nicest conundrum she had ever heard.

CRYSTAL Domino SUGAR



5lb Sealed Boxes Only!

BEST SUGAR FOR TEA AND COFFEE.

DO YOU STAMMER

Trial lesson explaining methods for home cure sent FREE. Gold Medal, World's Fair, St. Louis, 1904. Andrew Lewis, No. 55 Adelaide St., Detroit, Mich.

25 SOUVENIR POST CARDS 10c

Beautiful colored Comics, Scenery, Pretty Girls, etc. Biggest bargain in Post Cards ever offered. Large catalog and Agents' terms free with each order. W. J. Dickson Co. Dept. 39 Des Moines, Ia.

YOUR NAME tinselled on an embossed FLORAL POST CARD, 6 for 10 cents—our 16-page illustrated post card catalogue with all orders.

Co-Operative Pub. Co., Tinsell Dept. 2, 510 W. 185th St., N. Y.

Unintellectual and Irresponsible

FAMILY PHYSICIAN—Now, there is nothing wrong organically with your father. He needs rest, that's all. As for occupation, let him do something which will neither tax his mind nor carry with it any responsibility.

Son of the Patient—I understand, Doc. I'll get him on the board of directors of some trust company.—"Judge."

THE CUNNING OF RATS



UNBEATABLE EXTERMINATOR.

THE OLD RELIABLE THAT NEVER FAILS

RATS are too cunning to be caught by stereotype ready-prepared-for-use doses.

Rats are smart but **ROUGH ON RATS** beats them.

REASONS WHY

Because of the fact that **ROUGH ON RATS** is ALL (95 per cent.) poison and has to be mixed is the reason why it is the most effective, and so reliable, as an exterminator of Roaches, Ants and Bed Bugs as well as Rats and Mice.

There is enough poison in one 15c. box of **ROUGH ON RATS** to kill 500 to 1,000 Rats and Mice.

Fools the Rats, Mice and Bugs, but never fools the buyer.

WHY? Because RATS instinctively avoid the familiar forms of ready-prepared-for-use doses. **ROUGH ON RATS**, being un-mixed and all poison, can be disguised in many ways, thus completely outwitting them; and you are not paying 15c. an ounce for flour, paste and grease, (that can be had for 6 cents a pound), that must necessarily form the bulk of ready-prepared-for-use catch-penny devices.

Being all poison, one 15c. box of **ROUGH ON RATS**, when mixed with something they will eat, will spread 50 to 100 little breads or cakes, that will kill five hundred or more Rats and Mice, and thousands of Roaches, Ants and Bed Bugs.

HOW TO USE IT.

Always when using **ROUGH ON RATS** cover up or remove any other food they may be apt to feed upon as the doses you set. Because of the well-known cunning of Rats, never place the dose you set for a rat close up to the hole where he comes out. And for the same reason every time you use **ROUGH ON RATS** for Rats or Mice, change the material you mix it with. If you mix it with butter or grease, and spread on bread, next time chop the powder well into bits of meat; next time mix it with leavings of fish or oysters, oatmeal porridge, mush, uncooked apples, potatoes; then use cheese, etc., changing every time to anything you may have about that Rats or Mice will eat. Then you may repeat if ever necessary.

ROUGH ON RATS being a slow poison, Rats in their misery and thirst work their way out of your premises. Unequalled for extermination of Roaches, Ants and Bed Bugs. For full directions see Circulars with boxes. 15c., 25c. and 75c. (1 lb.) boxes at Druggists.

Beware of imitations and substitutes; there is not and can not be an honest substitute for **ROUGH ON RATS**.

E. S. WELLS, Chemist
Jersey City, N. J., U. S. A.

Dainty French Laces

Let us send you samples of newest importations of choicest Valenciennes, Mechlin and Maltese laces. Daintiest patterns for gowns, lingerie, trousseaux, children's wear, etc., sold direct to you at actual importer's prices.

SAMPLES FREE

Edges and insertions to match. Save money—get new designs not found in stores. Don't delay, send now and make selections at your leisure. Please enclose 2 cent stamp for postage.

American Lace Co., Importers, Dept. 6, Denver, Ill.

Home Remedies for Insomnia

THERE is an old Eastern fable which says that once when a wise and learned man gathered his friends together and asked them to write down what they considered the greatest human misery, that one philosopher wrote down just the one word, "Sleeplessness"; and the same thing might be said by many sufferers today.

AVOID EXCITEMENT

Unless a doctor is consulted, remedies other than those of a most homely description should never be indulged in, drugs, however harmless they may be at first, having the effect of lowering the system, while the spurious sleep which is perhaps obtained is worth only an infinitesimal portion of the same amount of natural rest.

Before going to bed anything in the nature of excitement should be avoided. Bridge and other games are usually fatal to the sleepless, although a game of "solitaire" is one of the best soporifics, and a novel of mild interest is not without its merits.

TRY HOMELY AND SIMPLE REMEDIES

Those who suffer from insomnia should be careful about the last meal of the day, which should be light and nourishing, while a drink of hot or warm milk just on going to bed often proves an excellent soporific.

An "old-wife" remedy which has received medical sanction of late is that of an onion, either boiled or eaten raw in slices, a very little raw parsley or a pinch of dry tea removing the disagreeable flavor.

A ripe apple is another excellent sleep-inducer, and hot unsweetened lemonade, thin gruel or porridge and milk are all helpful in many cases, while in others a slice of bread and butter, a few crackers, or one of the many invalid foods made with milk or half milk and water are preferred.

MENTAL EXERCISES SOMETIMES HELP

Hot baths also prove excellent in more obstinate cases, but when these and hot drinks fail, the next best plan is that of working the mind into a state of drowsiness by fatiguing it in one direction.

The old-fashioned remedy of counting sheep passing through a gate has been known to succeed over and over again when other specifics have failed, while in other instances such exercises as bringing to memory famous characters or places commencing with one letter of the alphabet will be found helpful, especially when varied by repeating verses of poetry or even nursery rhymes. Another excellent plan, however, is that of recalling some well-known field-path or road and following the latter "in the spirit" till the sufferer begins slowly and insidiously to lose consciousness and complete oblivion supervenes.

IN OBSTINATE CASES TRY DEEP BREATHING

When insomnia is of long standing, however, deep breathing exercises are often of most avail, the correct method in summer of carrying them out being to stand in front of an open window before retiring to rest and throwing the head well back, taking fifteen or twenty long and deep breaths. This may be repeated on lying down, until the mere monotony of the act brings the desired sleep.

A more elaborate method is that of opening and shutting the eyes alternately while breathing. This exercise should be repeated at least a dozen times in succession, when a rest must follow, extending until a dozen natural breaths have been taken. At the end of this time the process should be repeated, and in most cases during the second rest the desired sleep will ensue.

Subscribers will kindly mention **McCALL'S MAGAZINE** when answering advertisements.



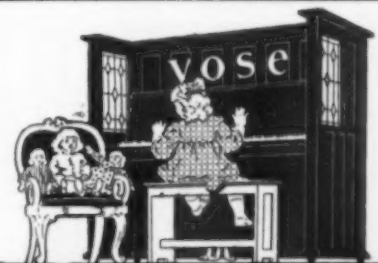
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Sold on easy payments and delivered to your home. A liberal allowance for your old piano. Catalogue FREE.

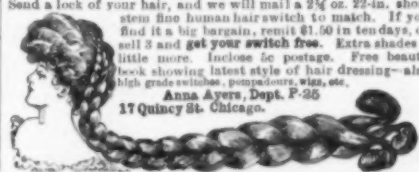
Vose & Sons Piano Co., 155 Boylston St., Boston, Mass.

Sent on Approval. Send No Money. \$1.50

WE WILL TRUST YOU TEN DAYS. HAIR SWITCH

Send a lock of your hair, and we will mail a 2 1/2 in. short stem fine human hair switch to match. If you find it a big bargain, remit \$1.50 in ten days, or sell it and get your switch free. Extra shades a little more. Inclose 5c postage. Free beauty book showing latest style of hair dressing—also high grade switches, pompadours, wigs, etc.

Anna Ayers, Dept. F-25
17 Quincy St. Chicago.



Baby Clothes Patterns

My New outfit contains 80 patterns and directions for long, or 10 for short clothes, with directions for material, etc., a copy of "Nurses' Hints to Mothers," also True Motherhood, and my catalogue illustrating articles and clothing for the new baby, with prices and full descriptions. This outfit sent postpaid for 25 cents, silver or stamps. I guarantee satisfaction or will refund your money. Address **Mrs. C. T. Atkins, Newark, N. J.**



LAWN SAMPLES FREE

Send for Free Samples of **Relvee** special combed white yarn Lawns and Batistes for Spring waists, dresses and underwear. Express paid. **E. RELVEE & CO., 84 Chambers Street, New York**

FREE ANY ARTICLE ON THESE 3 PAGES--SOME REMARKABLE OFFERS

WE WANT CLUB-RAISERS—LADIES, MISSES, BOYS AND GIRLS—in every City, Town and Village in the United States and Canada to take subscriptions for **McCALL'S MAGAZINE**, the most popular Ladies' Magazine published. By getting your neighbors and friends to subscribe you can obtain, free, any article on these three pages. **NO OUTFIT IS NECESSARY.** All you require is a copy of **McCALL'S MAGAZINE**. Your own subscription, new or renewal, counts as one towards any premium, providing you send it in yourself. **Send 50 cents for each subscription (send 75 cents for Canadian subscriptions).** Every subscriber gets a **Free Pattern of her own selection.** If you cannot secure all the subscriptions for the article of your choice at once, send them as fast as you take them. All subscriptions will be credited carefully to your account until you select premium. Every article is guaranteed by The McCall Company and if not exactly as represented your money will be cheerfully returned. No premiums given for subscriptions taken in Manhattan or Bronx (Boroughs of New York City). When sending your orders do not fail to give the name and address of each subscriber in full and your own name, post office, county and State. Tell ladies who give their subscriptions to you that they will receive the first Magazine and Free Pattern within two weeks. Club-raiser will receive premium within two weeks. **Delivery charges are paid by consignee,** except where otherwise stated. See special rule on page 744, which is good on all premiums. **We seldom discontinue any premium; make your choice from this or any previous issue of McCALL'S MAGAZINE.** **Send All Clubs to THE McCALL COMPANY, 236 to 246 West 37th Street, NEW YORK CITY.**

For Sending Only 2 Yearly Subscribers

for **McCALL'S MAGAZINE** at 50 cents each we will send any article (except Ring 378) on this page, **CHARGES PREPAID** and **SAFE DELIVERY GUARANTEED** to any part of the United States

Offer 51—Handsome **Bureau Cover**, 54 inches long, 17 inches wide. Irish point lace effect with embroidered edge. Free for getting only 2 subscriptions at 50 cents each.

Offer 161—Pure Irish Linen **Bureau Cover**. Stamped ready to be embroidered; also Tray Cloth and two Doylies stamped on the same linen to match. Size of bureau cover, 18 by 44 inches. 1,170 square inches altogether, of pure Irish linen. Free for getting only 2 subscriptions at 50 cents each.



Offer 4—One fine quality **Hair Brush**, best bristles, beautifully polished handle and back. Made by the best manufacturer of hair brushes in America. Free for getting only 2 subscriptions at 50 cents each.

Offer 577—Ladies' **Hair-Dressing Comb**, very best made, guaranteed unbreakable, for 2 subscribers.



Offer 451—**Corset Cover**, made of fine cambric, edged about the top and armholes with fine torchon lace, one inch wide. Front has two rows of torchon insertion separated by a band of four hemstitched tucks. Back is plain with under-arm seam and just enough fullness at waistline to make a neat-fitting Corset Cover. Sent free for getting only 2 subscriptions at 50 cts.

Offer 286—**VERY SPECIAL OFFER. Three Hand-Painted Pillow Tops**; each top 22 inches square; excellent material, especially made for wear. Animal and floral designs. All three tops sent, delivery charges prepaid, on receipt of 2 yearly subscriptions.

Offer 46—One pair high-grade six-inch **Steel Scissors**, highly polished nickel-plated finish, for 2 subscribers.

Offer 320—**Silver Toothpick or Match Holder**, satin engraved, gold lined; neat bird design. Sent for 2 yearly subscriptions at 50 cents each. We pay postage.

Offer 44—One pair high-grade **Buttonhole Scissors**.

Offer 160½—Quarter-dozen Pure Linen **Ladies' Handkerchiefs**, full size, with neat hemstitched border. Free for getting only 2 subscriptions at 50 cents each.

Offer 9—Half dozen **Silver Napkin Rings**, in the new narrow shape; neatly engraved. Free for getting only 2 subscriptions at 50 cents each.

Offer 248—**Silver Nut Cracker and 6 Silver Picks**, very useful and ornamental. Free for getting only 2 subscriptions at 50 cents each.

Offer 313—**Child's 3-Piece Set** (Rogers), consisting of Knife, Fork and Spoon. Free for getting only 2 subscriptions at 50 cents each.

Offer 350—**Whisk Broom**, 8½ inches long, fine quality straw, black ebonyed handle with sterling silver ornament. Free for getting only 2 subscriptions at 50 cents each.

Offer 380—**Magnificent Centerpiece**, square or round, 2 feet 6 inches across, in Irish point lace effect. Answers as entire cover for a small table or centerpiece for a large table. Free for getting only 2 subscriptions at 50 cts. each.



Offer 275—Solid Sterling Silver **Thimble**, handsomely engraved, any size you wish, for 2 subscribers.

Offer 120—Two Sterling Silver (one Gold Filled if desired) **Hat Pins**, different designs. 2 subscribers.

Offer 71—Ladies' or Misses' **Comb Set**, consisting of one back comb and 2 side combs, in tortoise-shell finish; warranted unbreakable. These 3 combs, all full size, sent free for getting only 2 subscriptions at 50 cents each.

Beautiful Rings and Brooches Given Free for Getting Only 2 Subscribers

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1
2
3
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Offer 21



Offer 19



Offer 174



Offer 378 (3 subs.)

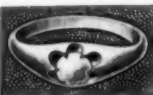
Offer 21—Ladies' or Misses' 14-karat Gold Filled Ring, Tiffany setting, set with ruby, turquoise, pearl, emerald or imitation diamond, for 2 subscribers.

Offer 19—Ladies' 14-karat Gold Filled Ring; smooth, flat, broad; very heavy; well polished, for 2 subscribers.

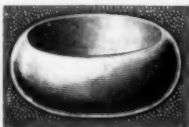
Offer 174—Ladies' Dainty Three-Stone Gypsy Ring, 14-karat gold filled; choice of 2 white and 1 red stone, 2 white and 1 blue, 2 white and 1 green, or 1 red, 1 white and 1 blue, for 2 subscribers.

Offer 378—Ladies' 14 karat pure gold filled Signet Ring, beautifully polished; very neat and always fashionable. This very pretty ring will be hand engraved with one or two initials free of charge and sent by mail prepaid for securing only 3 subscriptions at 50 cents each. Please be very careful to state initials plainly and give correct size, as we cannot exchange signet ring if you give wrong size.

We warrant each Ring sent out to be 14-karat filled with pure gold.



Offer 20



Offer 18



Offer 175



Offer 22

Offer 20—Ladies' or Misses' 14-karat Gold Filled Ring, set with sparkling, genuine opal, for 2 subscribers.

Offer 18—Ladies' 14-karat Gold Filled Band Wedding Ring, half round, very heavy and well made, for 2 subscribers.

Offer 175 is a very Dainty Ring. Choice of Turquoise, Opal or Ruby, inlaid on each side with very fine quality of half pearl, for 2 subscribers.

Offer 184—Ladies' or Misses' Marie Antoinette Circlet or Guard Ring, 14-karat gold filled, set with 8 neat pearls in a nice beaded setting, for 2 subscribers.

Offer 30—3-Stone Baby Ring, 14-karat gold filled. The stones are ruby, turquoise and pearl, and make an exceptionally neat combination. This Baby Ring will be sent prepaid on receipt of 1 yearly subscription for McCALL'S MAGAZINE at 50 cents and 10 cents extra. Send 60c for subscription and Ring.

Offer 22—Ladies' Engraved Band Ring, 14-karat gold filled, for 2 subscribers.

How to Order a Ring—To get correct ring size measure from star at top of "Ring Measure" with a piece of stiff paper that fits the finger and goes over knuckles. The number that the paper reaches to is your size. Send number only, don't send slip of paper. We cannot exchange rings for other sizes when wrong size is given by club-raiser, unless 10 cents is sent us when ring is returned. 9 is our largest size in any ladies' ring.

Offer 422-A—14 karat gold filled **Lovers' Knot**, set with opal or ruby, for 2 subscribers.

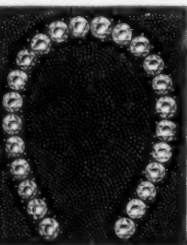
Offer 422-B—14-karat gold filled **Horseshoe**, set with 24 white sparkling brilliants, for 2 subscribers.

Offer 422-C—14-karat gold filled **Brooch**—very beautiful design, set with 2 pearls, 1 garnet and 28 pure white sparkling brilliants, for 2 subscribers.

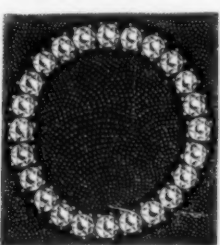
Offer 422-D—14-karat gold filled **Circlet Brooch**, set with 24 pure white sparkling brilliants, for 2 subscribers.

Offer 422-X—14-karat gold filled **Clover Leaf and Wishbone Design**, set with 19 pure white sparkling brilliants, for 2 subscribers.

Offer 422-Z—14-karat gold filled **Large Horseshoe**, will wear like solid gold for years. 2 subscribers.



Offer 422-B



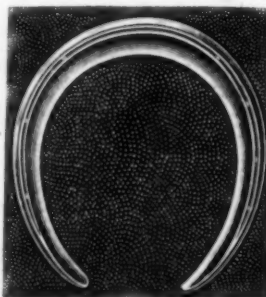
Offer 422-D



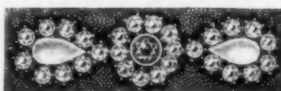
Offer 422-X



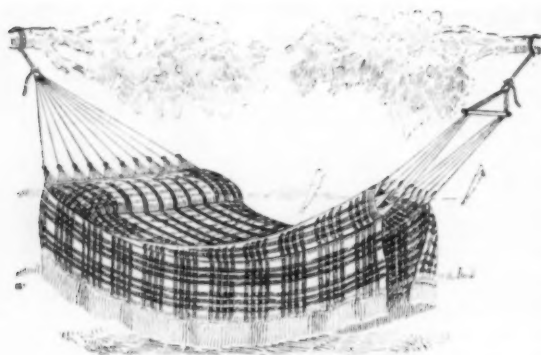
Offer 422-A



Offer 422-Z



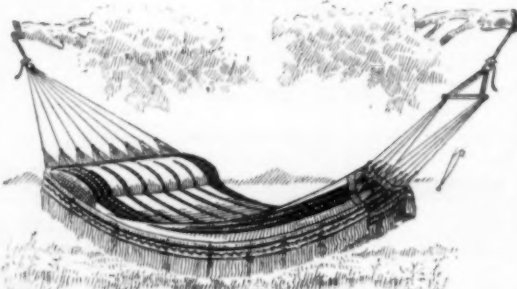
Offer 422-C



Offer 395

Offer 395—Beautiful Plaid Hammock of close canvas and twill weave; 3 feet wide, 6½ feet long; with pillow, buttons and tassels, and wide valance; yellow, white and red plaid effect, or green, yellow and white plaid effect. Most excellent value. Sent for 6 yearly subscriptions for McCall's Magazine at 50c each.

Offer 398—Open Gauze Weave Hammock with pillow, concealed spreader at head, and valance; in handsome white and red, or white and green stripes; 3 feet wide, 6½ feet long. Sent on receipt of only 4 yearly subscriptions for McCall's Magazine at 50 cents each.



Offer 398

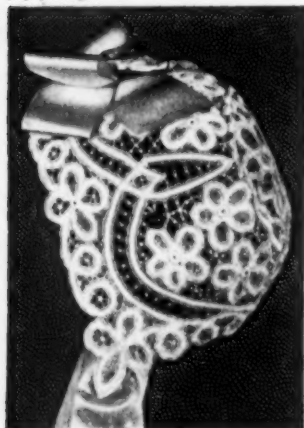
Offer 400—Magnificent Jacquard Design Hammock, 5½ feet wide, 6 feet 10 inches long, of close twill weave, lay-back pillow with buttons and tassels, and wide valance. A luxurious Hammock in every way. The color effect in floral design with red or green predominating is very pleasing. Sent for securing 12 yearly subscriptions for McCall's Magazine at 50 cents each.

Offer 399—Close Canvas and Full Weave Hammock, 3 feet wide by 6 feet 8 inches long; has valance; choice of green, white and red stripes, or red with white stripes. Very pretty. Sent on receipt of 5 yearly subscriptions for McCall's Magazine at 50c each.

Offer 397—Same hammock as Offer 398, except that it has no valance. Sent on receipt of 3 yearly subscriptions for McCall's Magazine at 50c each.

Offer 396—Splendid Jacquard Design Hammock, 3½ feet wide, 6 feet 10 inches long; made of close canvas and twill weave; has lay-back pillow, with buttons and tassels, as well as a wide valance; beautiful striped color effects, red or green predominating. Sent for securing 9 yearly subscriptions for McCall's Magazine at 50c each.

No. 656—Babies' Lace Cap, made of English Lace Braid. Cut in 2 sizes, 6 months and 2 years. Pattern stamped on cambric, 15 cents. Pattern and material (this does not include ribbon, ties and bow) for 50 cents, or given free for 3 subscriptions. When ordering please state which size is desired. We pay postage.



Babies' Lace Cap

Offer 82—Very Fine, Large Table Cover. Most excellently woven, with a double-knotted fringe all around. Reversible, 1½ yds. square. This cover will give splendid satisfaction both as to wear and appearance. State whether you prefer No. 1, solid red; No. 2, solid green; or No. 3, a combination of colors. Sent, delivery charges prepaid, to any address in the United States, upon receipt of 10 yearly subscriptions for McCall's Magazine at 50 cents each.

Offer 450—Lace Door Panel. Sent for taking 4 yearly subscriptions for McCall's Magazine at 50c each. We prepay delivery charges. Size 4½ feet long by 3 feet wide. Made of best quality net with figured center.

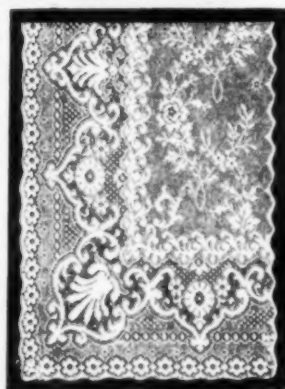


Offer 579

Lace Curtains

Offer 76—One Pair of Lace Curtains. Each curtain is 2½ yards long by 2 feet 6 ins. wide. Sent for taking only 3 yearly subscriptions for McCall's Magazine. Heavy border with small detached figure; very neat. We prepay delivery charges.

Offer 77—One Pair of Lace Curtains in Point d'Esprit Effect, each curtain 2½ yards long by 1 yard wide. Sent for taking 1 yearly subscription for McCall's Magazine. These curtains are made from a good quality of net and have a scroll border. The design is an exceptionally handsome one. We prepay delivery charges.



Offer 76

Offer 79—One Pair of Lace Curtains in Brussels Lace Effect, each curtain 3 yards long by 4 feet 2 inches wide. Sent for taking 6 yearly subscriptions for McCall's Magazine. This is a clear, bright curtain with best quality Brussels net center and neat flower and leaf border. We prepay delivery charges.

Offer 78—One Pair of Lace Curtains in Irish Lace Effect, each curtain 3 yards long by 3 feet 4 inches wide. Sent, delivery charges prepaid, for taking 5 yearly subscriptions for McCall's Magazine at 50c each. This curtain has a very closely woven net center, a pretty edge and detached border with small set figure in center. It is strong and well made and has overlapped corded edges.

Magnificent Stamping Outfit

(OVER 50 DESIGNS)
For 2 Subscriptions

Offer 579—In the collection are over 50 up-to-date designs suitable for shirt waists, corset covers, chemises, centerpieces (18 x 18) and 6 doilies to match, lingerie hat, table cover, piano cover, sofa pillow, baby cap, one border design for lingerie or flannel skirt, one complete alphabet for marking handkerchiefs, and one complete alphabet for marking table linen, etc., etc. Perforated transfer patterns are considered by many superior to other transfer patterns because they can be used several times without injury to the pattern or the material to be embroidered; may also be used on the finest as well as the coarsest materials. It is very easy to transfer designs; anyone, without any difficulty whatever, can transfer these patterns to the material. The designs may be used for outline, solid or eyelet embroidery. Full instructions for use and material for transferring are sent with each outfit. Complete outfit sent, prepaid to any address in the United States, for sending only 2 subscriptions for McCall's Magazine at 50c each.



Offer 579

SPECIAL RULE

APPLIES TO ALL PREMIUMS. If you cannot get all the subscribers we ask, for premium you want, send 20 cents in cash instead of each subscriber you are short; for instance, Hammock 395 is offered for 6 subscribers, or for 5 subscribers and 20 cents, or 4 subscribers and 40 cents, or 3 subscribers and 60 cents, or 2 subscribers and 80 cents; or 1 subscriber and \$1.00, and so on for all premiums.

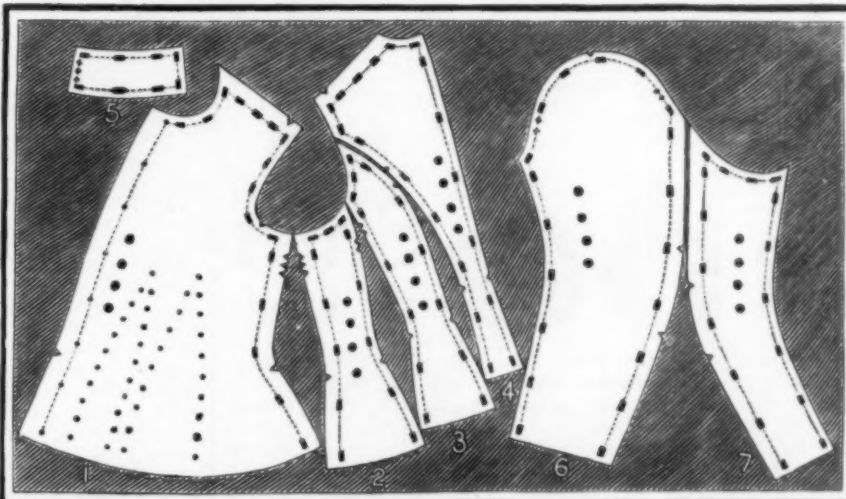


THE McCALL PATTERNS

THE SIMPLEST, MOST EASILY PUT TOGETHER AND BEST FITTING PATTERNS IN THE WORLD.

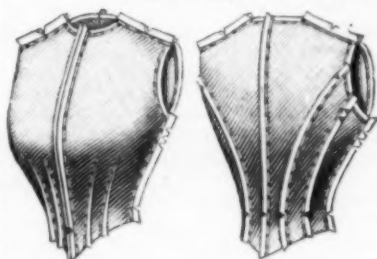


James McCall
A fac-simile of this signature appears on all McCALL PATTERNS.



James McCall
A fac-simile of this signature appears on all McCALL PATTERNS.

The above is a fac-simile of THE McCALL (model) PATTERN with perforations (•) showing SEAM ALLOWANCES without waste of material; the same perforations also show the BASTING and SEWING LINES.



Front View Back View
LINING READY FOR FITTING

McCALL PATTERNS are the simplest paper patterns in the world to understand and put together.

- No. 1 indicates—the front.
- No. 2 indicates—the under-arm piece.
- No. 3 indicates—the side-back piece.
- No. 4 indicates—the back.
- No. 5 indicates—the collar.
- No. 6 indicates—the upper-sleeve piece.
- No. 7 indicates—the under-sleeve piece.

The line of small circles (•) near edge in front, piece No. 1, indicates the inturn for a hem.
The quantity of material, trimming, lining, etc., required is printed on the envelope of each McCall Pattern.

The following Symbols are used on McCall Patterns wherever necessary:

- Notches (▷) show how the pattern is to be put together and also indicate the waistline.
- Large Circles (●) show how to lay the pattern on the straight of the material.
- Long Perforations (—) show the seam allowances and the basting and sewing lines.
- One Cross and a Circle (⊕) show where the garment is to be pleated.
- Two Crosses (⊕⊕) show where the garment is to be gathered.
- Three Crosses (⊕⊕⊕) show edge to be placed on a fold when cutting.

The Correct Way to Take Measurements for McCall Patterns:

- Ladies' Garments Requiring Bust Measure**—Pass the tape around the body over the fullest part of the bust—about one inch below armhole—a little higher in the back—draw closely, not too tight.
- Waist Measure**—Pass the tape around the waist.
- Hip Measure**—Adjust the tape six inches below the waist.
- Sleeve**—Pass the tape around the muscular part of the arm—about one inch below the armhole (this is for the lining sleeve only).
- Length of Waist**—Adjust the tape at center-back from neck to waistline.
- Misses', Girls' and Children's Garments** should be measured by the directions given for ladies.
- Men's and Boys' Garments**—Coats, Vests, etc.—Pass the tape under the arms and around the fullest part of the breast.
- For Trousers**—Pass the tape around the waist, also measure the inside leg seam.
- For Shirts, etc.**—Pass the tape around the neck and allow one inch more for size of neckband.

Observe the fine proportions, artistic curves, French darts and beautifully shaped front. All

McCall Patterns are cut and fitted after this Model

and if proper size is selected a beautiful and perfect-fitting garment will be the result.



Complete Lining Finished



Position of Tape for Taking the Bust, Waist and Hip Measures

Notice position of tape across fullest part of the bust



Position of Tape Slightly Higher on the Back for Bust Measure, also for Waist and Hip Measures

All McCall Patterns are easy to understand and put together; no possibility of a mistake if directions are followed. Crosses (⊕), circles (●), notches (▷), etc., indicate exact position of waistline, tucks, pleats and gathers, on McCall Patterns. Distinct perforations indicate seam allowances, extra allowance being made on shoulder and under-arm seams for possible alterations. These are special features helpful to the amateur dressmaker. An interesting article on dressmaking will be found on the last page of The McCall Large Catalogue. The Large Catalogue also contains over 1200 illustrations of designs for ladies', misses', girls', children's and boys' garments, including styles that are in vogue from month to month. Ask for it at the pattern counter. Sent postpaid for 20 cents, throughout the United States and Colonies.

THE McCALL COMPANY

BRANCH OFFICES:

180-188 Fifth Ave., CHICAGO, ILL.
1426 Howard St., SAN FRANCISCO, CAL.
61-63 Albert St., TORONTO, CANADA.

236 to 246 West 37th Street, NEW YORK



Keep Well!

The primary cause of consumption and bowel diseases, in most cases, is a cold, and the great aim always has been to prevent same. Now, the difficult problem is to keep the body at an even temperature, and the



Rubens

For Women, Misses


Trade Mark


Shirt

and Infants

accomplishes this almost to perfection. It gives the maximum protection with the minimum burden, and in all future treatment of such diseases it will be an important factor.

An eminent professor of a medical college said in one of his lectures, "The Rubens Shirt came as a blessing to the world, and will be more appreciated the better it is known."

All those who value their health should not delay in getting these shirts. They are within reach of everyone. The price is almost as low as for the old style garment. It is now made in every size, to fit a new-born baby up to any adult woman, and in all the different materials—cotton, merino, wool and silk. If you cannot get them at your dealer's, write to us for free booklet—we will fill your order.

Manufactured by **RUBENS & MARBLE, 99 Market Street, Chicago**

MODENE



HAIR ON FACE, NECK AND ARMS INSTANTLY REMOVED WITHOUT INJURY TO THE MOST DELICATE SKIN.

IN COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery **MODENE**. It is absolutely harmless, but works sure results. Apply for a few minutes and the hair disappears as if by magic. **It Cannot Fail.** If the growth be light, one application will remove it; the heavy growth, such as the beard or growth on moles, may require two or more applications, and without slightest injury or unpleasant feeling when applied or ever afterward.

Modene supersedes electrolysis

Used by people of refinement, and recommended by all who have tested its merits.

Modene sent by mail in safety mailing cases (securely sealed), on receipt of **\$1.00** per bottle. Send money by letter with your full address written plainly. Postage stamps taken.

LOCAL AND GENERAL AGENTS WANTED

MODENE MANUFACTURING CO.

Dept. 89, Cincinnati, Ohio

Every Bottle Guaranteed

We Offer \$1,000 for failure or the slightest injury



Beauty Monogram Signet

Ring. Gold filled, warranted three years; hand engraving **FREE**. Actual value of this ring is \$2.00. Sent post-paid for 50c to introduce our jewelry. Send size and monogram. Illustration is exact reproduction. Money refunded if not satisfactory.

SHELL NOVELTY CO., Manufacturers
Dept. M.C. 83 Chambers St., New York City

AGENTS wanted everywhere. Both sexes. Local and traveling. You can easily make \$50 a week selling our embroidered waist patterns and ladies' neckwear. No investment necessary. Send for Catalogue M. **LEOPOLD MANDEL, 721 Broadway, New York.**

How to Make the Best of the Hair

SEEING how much the good looks of women depend on the hair, and how necessary it is to preserve it if one would not get old prematurely, it is altogether wonderful how little care people bestow upon their tresses, as far as taking care of them is concerned. They should be abundant and glossy. There is many a woman who almost entirely owes her claim to good looks to her hair, for if in good condition and well dressed (by well we mean not only fashionably and carefully, but becomingly), it develops the good points of the features and the charm of expression. So much depends on the line of union between the face and the hair. To some women it is all important to have a point descending on the center of the forehead and soft curls falling to the temples, which are points that the fashionable coiffures of today favor.

We begin to lose our hair and our hair outlines first on the temples, so that it is there that the tresses should be carefully cultivated; and at present it is most essential to pay special attention to the dressing of the hair at the back, so that not too hard a line should be seen when it is combed upward. Men get bald on top of the head; women rarely, unless they have strained and tied the hair unduly in that direction. But about the temples, if allowed to assume importance, the whole facial expression will change and youth will vanish. Many people are reckless in the treatment of their hair, and comb and brush it too much; almost as silly a plan as neglecting it and not brushing it enough. It is possible to shampoo the head too often; moderation in all things is a secret of beauty.

It is well to remember that, while the most important, the hairs that border the face and neck are the most delicate. In these days of friction and massage, when the face is being thus attended to, the hair is often suffering. We injure it terribly by frizzing it with the comb to increase its apparent bulk, and by trying to draw the hair forward in front by means of a comb after it has been

dressed; many hairs come out with both these processes. Do not comb the hair upward before brushing it; on the contrary, let it assume its most natural pose before dressing it. Part the hair down the center before beginning brushing operations, and continue the brushing down from the roots to the points. When the hair is thick, part it in small strands and brush between. The movement of brushing should be a gentle one; not scouring the scalp, but directed to the hair. Curling on rollers during the night is a strain, but it is not so injurious as the persistent use of hot irons. When face-washes are used, it is wise to introduce a little oil on the edges of the hair, so that none of the face creams and tonics find their way onto it.

When golden hair was the mode, many and many a beautiful head of hair was ruined forever by the use of too strong alkalis. Massage of the scalp and of the line where hair and face meet does wonders. The scalp should not be hard and immovable on the skull, but soft and easily pushed backward and forward, and this can be promoted by moving it gently with the fingers of both hands without interfering with the hair. This increases the circulation of the blood. In time it will bear fruit by the growth of fresh hairs. The hair should be well ventilated, so that the air can get to it.

Salt water has a bad effect on the hair, and if not protected by a waterproof cap, it should be well washed on leaving the sea.

If the scalp is inflexible, the vigor of the hair will suffer. A quarter of an hour spent by beginning at the outer edge and working toward the center, the fingers pressing firmly, the skin, not the hair, being well manipulated, works wonders. Then a good tonic should be used, according to the nature of the head—oily or dry. Many heads of hair will not stand constant washing. Very oily heads should be shampooed about once a month with a dry shampoo. An egg shampoo is good for dry hair; alcohol should never be used on this. An infusion of sage leaves is strengthening.

When applying hair wash, the plan is to part the tresses from the forehead to the scalp and rub it well in, and so in strands all over the head, with a bit of rag or a small brush. Do the back first, and then attend to the sides and front. Dandruff has a way of accumulating above the ears. Shaking the hair when the cleansing process is over will help to dry it and the scalp also. A good brushing and drying should follow.

No hair can thrive that is not clean. It should be brushed just enough to keep it smooth and spotless. White hair needs peculiar care in brushing and washing, so that it does not turn yellow, and there are special hair washes made for it. Health has much to do with the state of the hair. When it becomes gray and thin, the health is often the cause. A tonic will frequently do quite as much good as a hair wash, accompanied by massage.

Nowadays the coiffure is dressed broader and lower, but it is almost impossible to carry out any really fashionable style without using some false tresses. The side combs, erewhile so essential, are now so hidden that if used they are not seen; but the back combs are more and more elaborate, and these have broadened as well as the coiffure. Carved tortoise shell and amber, often jeweled for evening wear, are most worn. Very few of us can do without a barette to keep the stray curls firm at the back, with all the elaborations that prevail in hairdressing.

On going to bed at night, after the weight of all these additions has tired the head and heated the hair, loosen it and let it be as unconfined as possible.

W. B. CORSETS

W. B. REDUSO

The perfect corset for large women

It places over-developed women on the same basis as their slender sisters. By its scientific construction it tapers off the bust, and absolutely reduces the abdomen and hips from 1 to 5 ins. without the aid of torturing straps or harness-like devices.

New W. B. REDUSO 770.—For large tall women. Made of white coutil. Hose supporters front and sides. Sizes 20 to 36. **Price \$3.00.**

New W. B. REDUSO 771.—Is the same as No. 770, but made of light weight white batiste. Hose supporters front and sides. Sizes 20 to 36. **Price \$3.00.**

New W. B. REDUSO 772 for large short women is the same as No. 770 except that the bust is somewhat lower all around. Made of white coutil. Hose supporters front and sides. Sizes 20 to 36. **Price \$3.00.**

New W. B. REDUSO 773.—Is the same as No. 772, but made of light weight white batiste. Hose supporters front and sides. Sizes 20 to 36. **Price \$3.00.**



The New W. B. "Hip-Subduing" Models

will produce the correct figure for prevailing modes. The scientific construction of W. B. Corsets has never been as thoroughly demonstrated as in the garments illustrated herewith.

These corsets in a very extensive range of models are constructed to produce for figures varying from extreme stoutness to unusual slenderness the graceful hip lines necessary as a foundation for the prevailing clinging gowns and the general long line appearance which is characteristic of the very modish woman.

From \$1.00 to \$3.00 the pair.

WEINGARTEN BROS., Mfgs.
877-879 B'way, New York



Nuform 446

For well-developed figures, is a re-

verse gore model. The gore lines run backwards, a construction which restrains undue development below the back. Medium high bust, long hips and extra long back. Made of an excellent quality of white coutil and white batiste. Hose supporters front and sides. Sizes 19 to 30. **PRICE \$2.00.** Also made in \$3.00 quality.



Nuform 406

Is a splendid corset for medium fig-

ures. Medium high bust and deep hip, ending in an unboned apron extension. Made of white and drab coutil and white batiste. Hose supporters front and sides. Sizes 19 to 30. **PRICE \$1.50.**

Also made in \$2.00 and \$3.00 qualities.



ERECT FORM 753.—A corset for average figures. Has medium bust and long hip. Made of white and drab coutil and white batiste. Hose supporters on front and sides. Sizes 18 to 30. **PRICE \$1.00.**

Ask any dealer anywhere to show you the corsets illustrated on this page, or any of our numerous styles, which are made in such a variety as to guarantee a perfect fit for every type of figure.

There
is
Beauty
in
every
Jar



The skin is an important body organ. It discharges, through its 28 miles of tiny pores, two pounds of effete or waste matter every 24 hours. Now, unless these pores are properly performing their work, this waste matter stays in the skin and makes it sallow, muddy and yellowish.

Therefore, a healthy skin is necessary to a perfect complexion. Exposure to the weather, to heat and cold, to dirt and dust indoors and out, to the tainted air of the ball room or the steam of the kitchen, make a skin tonic an absolute necessity to the woman who values her complexion.

Milkweed Cream

is a nourishing skin food with stimulating tonic properties. Apply a little with the finger tips night and morning and it will help the little pores to perform the work nature intends them to do.

Rubbing and kneading make the skin flabby and cause large, unsightly pores. Many skin troubles are caused by rubbing stuff into the skin. Having no remedial virtue, this simply dries up and clogs the tiny pores, making the complexion worse than it was before.

Milkweed Cream is absorbed by the skin like the dry ground absorbs water. It quickly restores a faded, sallow complexion and removes all skin blemishes. It should be used regularly every night and morning in order to keep the skin healthy and to prevent the pores from becoming clogged up.

Improves bad complexions—preserves good complexions

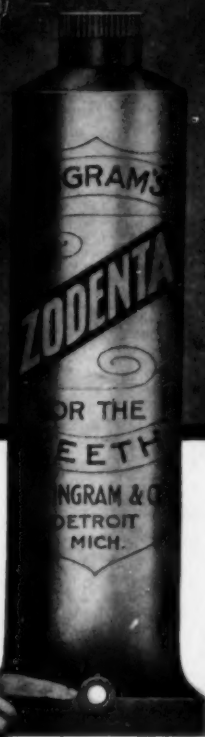
Milkweed Cream is put up in the most dainty fashion—white jars that will be an ornament for the most exclusive dressing-table.

Liberal Sample Free Just write a note giving your name and address and enclosing a two-cent stamp for postage, and we will send a sample free of charge, to prove how beneficial and beautifying Milkweed Cream really is!

F. F. INGRAM & CO., 61 Tenth St., Detroit, Mich.

Ingram's Milkweed Cream is sold by all druggists 50c. and \$1.00 a jar, or sent postpaid on receipt of price.

SEE!
YOU
CAN
HANG
IT UP



ZODENTA

is for particular people, for those who care about the little things which add to the appearance of the well groomed man or woman.

It is a dentifrice in paste form, different from the ordinary pastes because the ingredients are blended together by intense heat, so that Zodenta is always the same.

It dissolves all injurious deposits which discolor and in time ruin the delicate enamel, causing decayed teeth. It prevents the formation of tartar and destroys all poisons and germs which cause softened and diseased gums.

If your druggist does not keep Zodenta, send us 25 cents for a large (2½ oz.) tube postpaid. Your money returned if you don't like it.

Write for Tooth Brush Holder, mailed free.

F. F. INGRAM & CO.

61 Tenth St., Detroit, Mich.